

TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVI, No. 1,175.

NEW YORK: SATURDAY, JUNE 29, 1901.

PRICE TEN CENTS.



Photo by Rothberger, Louisville, Cal.

LEON FERRMANN.

THE MATINEE GIRL.



The saddest news that the dramatic profession has recorded within the year is the expected death of Georgia Cayvan in the sanitarium where she has been for nearly a year, broken in body and mind, almost blinded, yet with intervals when she realized the tragedy of her life that is now drawing to its sad ending.

Georgia Cayvan is one of the women of the stage who have suffered keenly through too lavish affections wasted on unworthy idols, and a supersensitive nature that in her case did not survive her suffering.

She, like Duse, Calve, Ellen Terry, and Mary Anderson, was singled out by the tongue of traducers. That illness frequently results from the mental suffering that a nature like Miss Cayvan's undergoes through experiencing undeserved calumny is undoubtedly a fact. Physicians claim that hearts don't break, but they have never explained the breaking down and often the death that follows acute mental misery of the victim of slander.

It is this that makes the close of Georgia Cayvan's life a tragedy as grim as any that the profession can record. Illness and death, when compared to the blighting of a career like hers, become only ordinary sorrows.

And again there is the awful lesson to those careless-tongued people, often not actually evil minded, who do not hesitate to slander a woman.

No actress before her and none since has ever attained the individual popularity that Georgia Cayvan won at the Lyceum Theatre. There was a tender and sympathetic charm about her portrayals that seemed widely apart from the footlight glamour. It was real and wholesome and true.

She had a beauty that was not a question of feature or form. There was a light as of something spiritual in her face and a radiant glow of health about her that one rarely sees in the faces of women in cities.

When her connection with the Lyceum Theatre ended it was said by many that she had been superseded by a younger actress. But it is hardly probable that this was true, for Miss Cayvan was then in the very splendor of her success, her art finely finished and studied with care of every detail.

Certainly it was at this time that the public first learned that their favorite actress was ill, and had been ill for nearly a year, although her appearance was the personification of rarest health.

She went abroad, and then the first cruel rumors began to be whispered—at first among the Kialto idlers, who are often quickest to slur those of their own profession.

Gossip was busy with her name, and some of the most ridiculous and palpably untrue stories were circulated. Then one day a paper announced in big headlines, with mysterious insinuations, that Miss Cayvan had "left the stage forever!"

It was about this time that I met Miss Cayvan at her home uptown—a home that she had bought with her earnings and furnished charmingly. An ideal actress's home it was, with books and flowers, and pictures and pretty china, and the daintiest of linen and lace.

Miss Cayvan was thoroughly domestic, was proud of her home-keeping accomplishments, and seemed to take far more delight in them than in her dramatic attainments.

I can never forget how she spoke of the stories that had been told against her, the tears welling to her eyes as she explained their fallacy. Her lips kept back every hint of bitterness or ill feeling toward any one. Sweetness was the dominating note of her character, and she could harbor no grievance.

But she suffered keenly, and it showed in her eyes and her voice and manner as she spoke. Then she had been ill, and although she was bravely taking up her work again and trying to put heart in it, I carried away the impression that Miss Cayvan was a pathetically unhappy woman, pathetic because she was so brave in her silence.

"It is only recently," she said to me, "that I have burned how vigorously I have been kept before the public in my absence. The stories told about me do not annoy me, and are evidently the work of some enemy. You know one isn't worth much if one hasn't enemies. But my friends' overabundance them."

"I was ill for over a year before I left the Lyceum. I had worked steadily for years against the advice of my physicians, who had repeatedly warned me of a total collapse if I persevered in my professional duties. But I kept on, for the work was to be done, and I refused to rest."

"During the progress of the Anagnorisis I went through extreme suffering, and was often so weak that it seemed as though I must stop in the middle of a scene. When A Woman's Silence was put on I was in a state bordering on hysteria. Finally I recovered, and I and

look to keep up the fight, and broken hearted because I was obliged to do so.

"For a while after I went abroad I took no interest in the stage or in anything. I was wretchedly ill. I was tired out and needed the rest which I have had, and which I have enjoyed. Now I expect to begin my work again with the new year. I had an apartment in Paris and kept house as I do in New York. I am very fond of housekeeping."

"I believe in the new woman, but not in the caricatured kind—a noble, intelligent, broad minded woman, quite different from the woman of a quarter of a century ago. I think suffrage has been an irritant that has helped on the progress of women. The result is different from what is intended by the suffragists, but it all tends forward."

The Matinee Girl had occasion to write something for publication regarding Miss Cayvan at this time, but the actress was so sensitive to publicity as to her private affairs that I offered to send her a copy of the article before it was published.

I was extremely careful in writing it, and sent the copy uptown to her at the same time that I sent the manuscript to the editor for publication in a Sunday paper, which went to press that night.

It was quite late that night when Miss Cayvan called on me with her sister to ask for some slight change in the article which she claimed praised her too highly. This is an instance of her diffidence to public opinion.

It was midnight when we journeyed out to a telephone, called up the editor and arranged the matter over the wire. The oddest part of it was that the editor was a California friend of Miss Cayvan's, which simplified the correction. Editors are not fond of changing stories that are going to press at midnight.

After that occurrence I had a characteristically lovely letter from the actress, and later I read of her contemplated starring tour and saw the artistic posters that she brought out at that time, the beautiful face wreathed with roses.

But I always carried the impression of the sadness that seemed to underlie her hope and courage. The disastrous tour must have been an added sorrow which, with her continued illness, took away the hope upon which she had lived: the hope of triumph and success in her art, which was to recompense her for all.

Then came the infamous and contemptible slander which was the most cruel and unfounded of any of the silly stories that had preceded it. Again she came forward bravely to fight for an exoneration of her good name, which was given publicly with an apology from the notoriety-seeking miscreants who had dragged her into a domestic quarrel, apparently for the purpose of giving it tone that it only lacked.

This was the culminating point of Miss Cayvan's illness. Her brave, good heart that had fought as stoutly as the heart of a race horse that sometimes holds out until it drops dead from the strain failed her, and since then she has weakened steadily in body and mind.

Her action in going to court to defend her name established a precedent that will deter unscrupulous persons from the wanton slanders on the women of the stage that so often find their way into print.

Worse still, sometimes, are the whispered lies that travel like fire from one ear to the other, and finally become topics with every counter-jumper and whippersnapper in town.

Intelligent people, as a rule, cork up these *raconteurs* with short grace. It is only necessary, as a rule, to compare the slanderer, be it man or woman, with the woman singled out for attack.

Actresses hard at work night after night through a season, always in their places, conscientious, striving, ambitious, charitable, sweet-natured are described as dissipated monsters of iniquity.

The stories told are always so lurid that they are laughable. But unfortunately all women have not the thick-skinned personality to stand such tattle. Sometimes they make a pretense of being amused at it, and in reality suffer deeply from every new phase of viciousness in which their names are mentioned.

Georgia Cayvan's career closing under the saddest circumstances is an instance of what can eventually be accomplished by these vampires of reputations, who seek assiduously to smirch a good name which they themselves can never attain.

Popular favorites are soon forgotten in these days, but there are few who cannot well remember Miss Cayvan in the full glory of her triumph in *The Wife* and *The Charity Ball*.

Her graciousness and modesty and womanly dignity were a whole chapter of good advice to women of the stage and to women in their private lives.

But she was not a woman fitted to battle with the cruelties of life and its disillusion. She was a great, over-souled woman, too generous with her sympathies and her beliefs, and she had a woman's heart that failed to toughen sufficiently in the fire of life's experiences.

Her womanhood and sweetness were as fragrant as the roses that wreathed her face in the picture, and like a rose she bloomed to perfect promise while life's sunshine shone upon her, but failed to withstand the tempest and the storm.

THE MATINEE GIRL.

STUDENTS LEASE THE CASINO.

Samuel S. and Lee Shubert, managers of the Herald Square Theatre, secured last week from the Bixby estate, owners of the Casino, a ten years' lease of that theatre, beginning May 1, 1902, when the lease of Henry B. Sire expires. The Shuberts will retain control of the Herald Square and devote it to melodrama and comedy, while the Casino will continue to be the home of musical productions. One of these may be *The Emerald Isle*, the American rights of which were secured by Samuel S. Shubert recently. Mr. Shubert intends to make the company now playing *The Brixton Bungalow* at the Herald Square a permanent organization, under the name of Shubert's Comedians.

JAMES A. HERNE'S WILL.

The will of the late James A. Herne was filed for probate last Thursday. The estate is valued at \$29,500. Mrs. Herne is appointed executrix, as well as trustee of a fund of \$15,000, the interest on which is to be devoted to the education and support of Mr. Herne's four children, and an equal share of the principal paid to each child at the age of twenty-five. Mrs. Herne receives the rights to all her husband's plays, productions and copyrights.

LEON HERRMANN.

On the first page of *THE MIRROR* this week appears a portrait of Leon Herrmann, the magician. Mr. Herrmann is the present holder of the title of "Herrmann the Great," which he inherited from his uncle, the late Alexander Herrmann, who was the second of the name, that his brother, Carl Herrmann, was the first to bear. Since Leon Herrmann undertook the difficult task of becoming his uncle's successor he has won, against hard obstacles, a high reputation as a magician. His last season, that closed in this city June 1, lasted forty weeks and was most successful. It included an engagement in Havana, where Mr. Herrmann found special favor because of his fluency in Spanish. Mr. Herrmann, by the way, is quite a linguist, speaking besides English and Spanish, French, German and Russian. Before coming to this country he toured Europe and South America with success. During his coming tour, his fourth in this country, he will continue under the management of Thurnauer and Gorman, and will offer three new illusions devised by himself. The chief of these illusions is called "The Mystery of the Catacombs." All will have elaborate settings, and a company of fifteen players will be carried. The season will open early and is all booked. Mr. Herrmann has made an innovation in the world of magic by discarding the black suit worn by sleight of hand performers heretofore for a white costume, thus rendering the concealment of objects about the clothes much more difficult. Mr. and Mrs. Herrmann intend going abroad this Summer for a short visit. Their young nephew, Lucien, aged ten years, is being trained by his uncle in the art of leger-main, as Mr. Herrmann desires that he shall be heir-apparent to the title of "Herrmann the Great."

FUNERAL OF NEIL WARNER.

A simple funeral service was held last Wednesday afternoon over the remains of Neil Warner, at his late home in Twenty-seventh Street. The Rev. Mr. Upjohn, of the Little Church Around the Corner, was the officiating clergyman. There were gathered in the rooms the relatives of the dead actor and a few of his old friends. The casket was covered with flowers sent by numerous admirers of the noted old tragedian. On a couch in an adjoining room lay Leonore Lockwood, daughter of Mr. Warner, who has been very seriously ill, but who insisted upon coming from the hospital to the funeral.

Among the well-known persons present were C. Leslie Allen, Mr. and Mrs. Clarence Fleming, Colonel T. Allston Brown, Everett King, Camille Porter, Celia Alberg, Mr. and Mrs. Hutchins, John Matthews, J. W. Thompson, George Gaston, and Mr. Maley. A little girl, who for three years brought Mr. Warner his morning paper, was also there, paying by her tears a genuine and touching tribute to the kind heart of the old player.

After the ceremony the remains were taken by the widow, Mrs. Belle Chippendale Warner, to Montreal. There a full funeral service was held in St. John's Church, and the body was buried in the family plot in the Montreal Cemetery.

MORE NIDGETS FOR HILL.

Owing to the demand from managers throughout the country for the Royal Liliputians, who Gus Hill presented last season in *The Merry Tramps*, Mr. Hill has decided to put another company of liliputians out to play the smaller towns and cities of the United States and Canada that are not included in the route of the Royal Liliputians, and to this end he engaged the Colibri Nidgets for a season of thirty-five weeks. The company includes among its members Princess Teresa, Prince Giovanni, Princess Matilda, Princess Suzuka, and Princess Karolina. The season will open at the Bijou Theatre, Jersey City, Aug. 25. The company will number thirty-two people. The performance will consist of dancing, military maneuvers and acrobatic work.

PRIMROSE AND DOCKSTADER.

George Primrose, who has been at his home at Mount Vernon, N. Y., since the close of primrose and Dockstader's Minstrels, is about to start on a three weeks' trip through the Thousand Islands. Lew Dockstader is spending the Summer at his new country home, Parkburg, Pa. Meantime Manager J. H. Decker is at his office in this city making arrangements for the next tour of Primrose and Dockstader's Minstrels. Mr. Decker says he doesn't want to reveal just yet the details of next season's production, but he declares emphatically that it will be even better than anything Primrose and Dockstader have offered. The season will open early, and, as usual, the company will play only first-class theatres.

ENGAGEMENTS.

Eleanor Falk, for the Russell Brothers' company.
Charles E. Hart, as musical director of one of Fred E. Wright's companies.
Hempstead Prince, re-engaged by Munro and Sage for *The Prisoner of Zenda* next season.
Etta Butler, Soudal Meliken, Cyril Scott, and John Slavin, for *The Liberty Bells*, Henry B. Smith's new musical farce, to be produced at the Chestnut Street Theatre, Philadelphia, Sept. 9.
Ellen Mortimer and Frank Weston, for Ben Hur.
Tom Brown, for Peter F. Daley's company.
Thomas Evans, for the Rogers Brothers in Washington.
For Andrew Mack's company: Josephine Loyett, George F. Nash, Theodore Babcock, Myron Calice, Eddie Heron, Frank Mayne, R. J. Dillon, Giles Shine, H. P. Stone, Thomas Jackson, Jane Payton, Margaret Fielding, and Susie Wilkinson.
Norman Hackett, by Wagenhals and Kemper, as leading man with Madame Modjeska and Louis Jones.
John Cumberland, re-engaged by Frank Keenan for next season.
Theodore Marston, for Janice Meredith.
William Sloan, with the Four Cohens.
Virginia Drew Trescott, with Frederick Ward.
J. Jay Shaw and Marie Young, with Happy Holligan.
Grace Hopkins, as leading woman, with A Homespun Heart.
Sam Fisher, as advance agent for Hennessy Leroy, in *Other People's Money*.
Through John E. Ince: Leander De Cordova with From Scotland Yard, and Florence Weston, Forrest Cummings, and the Burgess Quartet with Tennessee's Partner.
Carl Anthony, re-engaged by W. E. Sanckville for the lead in *The Village Parson* and to direct the stage.

PROFESSIONAL DRINGS.



Photo by L. H. Bellis, Providence, R. I.

Franklin Hall, whose portrait appears above, is a member of the Empire Stock company, Providence, R. I., playing both heavies and character leads. His versatility enabled him to assume many varied characters, among them being Lord Petworth in *Sowing the Wind*, Deacon Homewich in *The Deacon's Daughter*, Scarbrow in *The Girl I Left Behind Me*, and Fouché in *Madame Sans Gêne*. The Providence critics have commended especially his work as Fouché and Scarbrow, for both of which parts he was fitted in temperament.

William A. Grigg is filling an eleven weeks' engagement with the Lake View Stock company, Sheboygan, Wis. Next season he will be with Sandy Bottom.

Edmond Brussels, who is resting at Springfield, O., will return to New York July 15 via the Pan American.

Mr. and Mrs. Horace V. Noble (Tessie Lorraine) have resigned from the Eclipse Park Stock company, St. Louis, to join the Frankie Carpenter company for the Summer and next season.

Hi Henry is in Boise City, Idaho, looking after his mining interests at Pearl, near there.

Alfred L. Dolson filed a petition in bankruptcy June 17. Liabilities, \$21,550; no assets.

The Trenchard, the new London Gaiety musical comedy, was produced June 17, and is credited with a hit.

The Sleeping Beauty and the Beast, the last Drury Lane Christmas pantomime, will be produced at the Broadway Theatre Nov. 4.

A divorce was granted to Adelaide Cushman Morgan from Edward J. Morgan in Chicago, June 18.

John W. Ramsey, treasurer of Daly's Theatre, sailed on the *St. Paul* last Wednesday for Europe, where he will spend the Summer.

William H. Myers, the noted billiard player, has joined the executive staff of Munro and Sage.

Mr. and Mrs. Walter N. Lawrence have gone to their country place at Larchmont to spend the Summer.

Eric Hope has gone to England to negotiate for the American rights to *The Golden Chord*, a musical farce.

E. H. Cahill has engaged J. K. Adams to stage the playette, *Cupid's Promise*, which he has written for Georgia Cayvan, and expects to have the piece ready for presentation by July 15. The scenery, painted by Physioc, is said to be in this artist's best vein, with lighting effects both novel and beautiful.

The Little Mothers of this city presented the operetta, *Florida*, in which they appeared a while ago at the Bijou Theatre, at the White Plains Auditorium June 22.

The title of the farce by Augustus Thomas that Peter F. Daley will appear in next season has been changed from *The Wine Agent* to *Champagne Charlie*.

A play entitled *The Unseen Helmsman*, by Miss Alma Tadema, daughter of the famous artist, was produced privately at the Comedy Theatre, London, June 16.

Lee Shubert was operated upon successfully for appendicitis in London last week.

Arthur Sidman will open his season in York State Folks on Sept. 18. Nearly all of the people who were members of the company during the trial tour this Spring have been re-engaged. James Lockney will again be seen as Simon Peter Martin, in which character he made one of the strongest hits of the performance. Lydia Knott has been engaged to play Jennie Martin, and among those re-engaged are Harry Jackson, who will manage the stage; Kate Jackson, Ernest Lamson, Randolph Currie, and Arthur Gregory. Harry Crosby has signed to play the "Tom" agent, and Paul Aldrich will represent Manager Fred E. Wright.

A son was born to Mr. and Mrs. J. O. Strebig (Ada McHorse) on May 13.

The engagement is announced of George H. Smith, the founder of the actors' colony at St. James, L. I., to Elizabeth E. Myers, of Kingston, N. Y.

James Moran is to write a melodrama called *The Great Sacrifice*, in which Zelma Rawlston will star next season, under Thomas Maguire's management.

Are You a Mason will close its season in Chicago June 30.

The Mother, a one-act play by Ella Wheeler Wilcox, was presented at Berkeley Lyceum June 29, with Edmund Elton, Mattie Keene, and Helen Howard in the cast.

Thomas Preston Brooke, leader of Brooke's Marine Band, was presented last week, at West End Park, New Orleans, with a handsome gold medal by his Crescent City friends.

Barton E. Emmett will return to the road next season, having closed with Kike La Shelle to go in advance of Marguerite Sylva.

Mr. and Mrs. George L. Stout (Florence S. Hastings) are with the Empire Theatre Stock company, Long Branch, N. J., for the Summer, and have signed with Jacobs and Lowenthal's *The Deemster* for next season.

Agnes Ardeck and her mother, who expected to sail for Europe July 1, will be detained by important legal business.

Wilhelm Schnauffer, late musical director of the Electric Park Opera company, Kansas City, returned to New York last week. Upon the occasion of his last performance with the organization he received a gold and ivory mounted baton from the company as a token of esteem.

Harry M. Blake has been engaged to play Phelps Boone, in *Lorna Doone*, during the run of that drama at the Grand Opera House, Chicago, this Summer.

Anna Chapman, a member of Eugene Blair's company, fell through a trap in the stage of the Lyceum Theatre, Cleveland, O., on the night of June 17, and fractured her skull. She is still in a serious condition.

OUR DRAMA.

V. Reformation by the World of Letters—Possibilities of the Novelized Play.

The prevailing evil of our drama—simon-pure commercialism—is attacked but faintly as yet by the world of letters, and seldom openly and frankly. There are solid, course reasons for this. The newspapers of our larger cities are deterred from attacking commercialism by the flourish of the weapon under which they, as a class, cower—commercialism. The advertising column is a powerful factor in the moulding of journalistic opinion. To use a commonly quoted phrase, "the criticisms are written in the business office" of the paper. It is even known that in many cases a dramatic critic is ordered by his employer not to write a dramatic notice or criticism until the business office instructs him as to the extent to which that particular theatre is a paid advertiser in the paper. Of course, such criticisms are not worthy of discussion. Again, the artistic acumen of the average newspaper critic is not above the public weakness of believing that the prominent producing manager, if not producing the best to be desired, is producing the best available. They give him unqualified credit, therefore, and frankly asserting that one of the main duties of the critic is that of reporter, are satisfied to chronicle the effect upon the public of a play or player, as evinced by attendance and applause. There their criticising ends. The highest province of journalism is not, as it once was, the moulding of public opinion, but the reporting of it. Until a reversion occurs, therefore, to that great first principle, it is vain to expect any substantial aid from the press for the reformation or elevation of the stage. To be sure, there are still a few journals which, with magazines and periodicals, are free to hold and to voice opinions of their own, and it is to them, and to fearless, independent writers of books, that we must look for any aid from the world of letters.

It has been said that the worst type in any social system is the destructionist. A load with a match can destroy a palace, but only a wise man can build one. It is therefore unfair to ask sincere condemnation of a condition from any organ or individual unless he have a remedy to suggest. The close affiliation between our world of readers and our world of players is shown by the success of the dramatized modern novel. In fact, to all intents and purposes our readers are our players. Therefore a vast power for reformation of the drama, by moulding public opinion in regard to it, rests in our publishers' hands, and the true well-wisher of our drama must hope and strive that that power may be wielded for good. And while the ardent reconstructionist is in grave danger of being merely a destructionist, we must not forget that silence is acquiescence and toleration is tacit approval.

Far more praise is due to the producer of a clean, worthy play than to the rampant, ultra-artistic critic, who would destroy all that is with an ardor which he could not impart to the creation of that which should be. Under existing conditions the producer of a play which contains a tithe more than usual of good with a remainder of popular bad and which is played successfully for seasons, does more actual good than he who writes an ultra-artistic play which cannot be understood or appreciated, and after a few performances is relegated to oblivion. It is the far-reaching voice which counts.

The publisher who is honest in his desire for the betterment of the drama must feel that the best available in the drama is not now being presented. That belief argues the existence of better plays unproduced than those now presented. Let him prove it by publishing his style of play. The playwright, to gain public exploitation of his work on a dignified scale, must secure the approval of one of about a dozen managers, or to produce it himself must possess a capital of thousands of dollars and battle with all the obstacles raised by a set of rivals, who are associated in perfect control of the best theatres. Until this evil can be lessened, and a public interest excited in the work of the dramatist, independent of these, or any other men, a general good cannot be accomplished. And when a naturally intelligent and sympathetic public is made aware of the possibilities of our drama and can see what the controlling managers have had to choose from, see what they have rejected, and compare it to that selected and now being presented, then will that public see clearly the truth and falsity, the soundness and unsoundness, of the now generally accepted excuse of these managers that they are producing the "best available."

We have had our dramatized novel. Now let us have our novelized play. The public is interested in reading modern plays.

In spite of the assertion that a good reading play will not be a good acting play, I believe that a play good to see is also good to read. It is true that many fine dramatic compositions are unfit for stage presentation through literary verbosity or "talkiness." It is also true that a stage version of a meritorious play is sometimes lackluster. But these faults are owing to technical deficiencies in the manner of presentation. In literary form the acting play is now merely a jerky dialogue, sparsely interspersed with technical directions to the stage carpenter, actor or stage-manager. The literary drama, on the other hand, is generally a talky, long-drawn-out series of speeches devoid of action and lacking in consecutiveness or character interest.

This should not be. To my mind the purely literary production is spoiled by the fetters of dialogue form, while many possibilities of the acting drama are missed by ignoring the necessity of creating interest in a reader. If the authors of both forms observed the rule that "business," or directions, must point a picture as much as any narrative, a general benefit would ensue. Many acting plays are now rejected by a manager to whom in the reading there has been no appealing interest. The author is despondent and rails at the stupidity of the manager, by whom all the beauties of his theme seem to have been ignored. To him they are so vivid and thrilling. The author is in despair, but the cause is obvious. Instead of presenting for consideration a complete work, a finished picture, he offers merely a skeleton, an outline picture.

The unfortunate conditions under which a large number of our current dramatic themes are realized upon the stage are responsible for much of this, and to a certain extent are the cause of the demand for the dramatized novel. The novelist produces a complete work, with his own conceptions of characters, scenes and dialogue. The playwright generally produces only a skeleton of dialogue and a brief synopsis of scenes, limited to the name of the locality and place. To complete this skeleton into a rounded out form requires the co-operation of the stage-manager, the actor, the scenic artist and the costumer. Each must furnish his ideas, conceptions and inventions. In the making of the novel the author is all of these. The novel possesses an individuality, it contains in all its component parts and features the ideas and conceptions of its creator. It is his, and his alone.

The acted play, on the other hand, though frequently pleasing in its performance, is inherently a "thing of shreds and patches," the joint product of workmen who, frequently, are sadly out of harmony and ill-mated, and bound together only by a commercial contract.

It is only when the playwright is such an artist as the novelist that the true dramatic composition can be expected. When he shall make his play a good play to read, as well as to see acted, he shall have struck a great blow for his betterment. As an example of the novel stage version form, as contrasted with the form desired, I present an extract from the Maritima Heron version of Camille, available in printed books, and a parallel arrangement, embodying stage details and taken from a "prompt book." The latter represents, of course, only my ideas of realization and development as a producer:

Original. (Heron.)

ACT I.

SCENE I.—A handsome apartment in the house of CAMILLE, elegantly furnished with large mirrors, vases of flowers on the table. Tête-à-

Files, chairs, tables, etc. A fireplace with a fire in it. L. 2 E. A piano R. H. A large mirror L. V. E. A large window R. 2 H., with handsome curtains, large folding doors in c. leading to the hall. DE VARVILLE seated in an easy chair L. at the fire, NANINE discovered arranging the furniture. As the curtain rises the door-bell is heard off R. c.

VAR. Some one has rung the bell.

NAN. Yes, I hear. Louis will attend to the door.

VAR. Perhaps it is Camille.

NAN. No, not yet. She said she would return at half-past ten, and it is not ten yet. (NICHETTE speaks without.) Ah, it is Mademoiselle Nichette's voice.

Revised Reading Form.

ACT I.

The scene is the drawing-room of Camille's house in Paris, luxurious and richly furnished, but bizarre, and with a touch of the Bohemian. A profusion of rugs covers the floor. In the centre of the farther wall rich portieres, half parted, reveal the hall beyond. As the spectator views the room the soft glow from an open log fireplace issued from the right wall. Beyond this fireplace another curtained doorway leads to Camille's dressing-room. Facing him, and on a line with the fire, on the right side of the room, is a long, low-backed, luxurious sofa, and on the opposite side of the room its mate, also facing him. Beyond this latter sofa, against the left wall, is a dainty lady's writing desk, from the very top of which a shaded lamp sheds its light. Beyond this opens the recess of a bay window, curtained, but without hiding the potted plants in the bay.

In this corner of the room stands an upright piano, just beyond the window, its music rack and top covered with sheet music. By its side stands a lamp, shedding a soft, colored light. On the other side of the centre hall archway, against the back wall, stands a small table with a lower shelf. On its top are a lamp, a silver and a carafe of water, with an accompanying tumbler. On the mantel, besides a handsome clock and other ornaments, and on the desk, table and piano are scores of photographs, small and large, of theatrical and other celebrities. Flanking the right side of the first mentioned sofa is a somewhat incongruous article of furniture, a small dressing-table, with mirror affixed, and on its top are seen a powder box, a rouge-paw and manicure set, all dainty and costly.

On this sofa is seated M. de Varville, bearded and dark, a middle-aged man of the world. He is reading the newspaper *Figaro*. On the opposite sofa Nanine is seated, a lady's maid, palpitantly, dressed in black, just relieved by the speck of white cap and small snowy apron. She is young, but quiet, thoughtful and calm. Just now she is busily engaged in packing some dainty faces in a large pasteboard box, with tissue paper.

M. de Varville is visibly impatient. He tries in vain to become interested in his *Figaro*, but lowers it, turns questioning toward the door to the hall, gnaws his mustache and resumes his paper. Again he turns his head toward the doorway. He is plainly expecting another arrival. Again he returns to the paper, after an impatient glance at the placid Nanine, who has nearly finished her packing of faces.

Then there is heard from a distant part of the house, to the right, the faint tinkle of the door-bell. De Varville lays down his paper quickly and half turns. Nanine is immovable. Then De Varville observes, with the tone and repression of sarcasm which he would use in addressing a servant, not in his employ:

"Some one has rung the bell."

"Yes," replies Nanine quietly, "I hear. Louis will attend to the door."

Nanine has always this sweet, calm, untruf-

fled demeanor, and is above either attempting to entertain or bewitch her mistress' guests.

"Perhaps it is Camille," ventures De Varville.

"No, not yet. She said she'd return at half-past ten. It's not ten yet."

Then, from the hallway without, sounds a sweet, girlish voice, calling animatedly:

"Camille! Camille!"

Nanine continues quietly: "Ah, it is Mademoiselle Nichette's voice," and closes the pasteboard box, her faces all stowed away.

It is needless to say that this interpretation of the theme is designed for modern dress and appointments.

Apart from making a play readable this method of preparation also constitutes an acting or "stage" version, from which an adequate production can be the more readily made because the producer can clearly understand the effect desired to be produced upon a spectator.

There are, of course, few of our playwrights who would take the trouble to prepare their plays in so elaborate a manner, but the greatest to-day devote far more work to the supervision of rehearsals. With a manuscript properly prepared, much of this annoying, wearying jawing at actors, stage carpenters, property men and scenic artists would be avoided and many benefits gained. Particularly happy would be the results gained with the actor. Many a part is now made even more interesting by the actor than even the author had anticipated, but many more have been the disappointments and smotherings of brilliant possibilities in the stage realization of characters, meagerly described by the playwright. It may be said in protest to such a method of playwrighting that the actor would be hampered; that the complete painting of character is his province. That originality would be suppressed and the actor's gains be smothered in limitations so strictly set down. There is no doubt that the ridiculous phrase of "creating a part" could not exist then, and careful thought brings the conviction that whatever the fancied slights or fetters of the interpreting artist the finished interpretation would be of far higher artistic value. So many parts would be acted so much better.

A peculiarly happy example of the value of such preparation of plays is found in the published dramatic works of the brilliant Englishman, George Bernard Shaw. His plays, "convinced to the general," possess a literary interest, because Shaw has realized the ethical necessity of making a play a complete work of art, and the practical benefit so gained in giving the actor a more vivid insight into his character, thus insuring a more complete, intelligent and sympathetic portrayal.

To sum up the public benefits accruing from the publication of unproduced plays in this form: First, there would be the development of a more complete scope in the work of the playwright, tending to give us a higher type of dramatist—in fact, the only true type of artist in that line. Second, a form of play which would be more completely and artistically realized by the producing agents. Third, another enjoyable form of literature for the reader at large, and a consequent growth of public interest in the drama itself in its essential form. The effect of this upon our stage cannot be overestimated. Educate your players and you elevate your stage. Make public interest and you have created a fad. Create a fad, and your financial success is assured. Fourth, the dissemination of knowledge as to the material available for stage presentation, and a consequent development of discriminating taste in the theatre-going public, leading to a rebellion against unworthy presentations and an insistence in the public demand for worthier plays. An active dictation instead of a passive acceptance. And, last but not least, there is the opportunity afforded the publisher of

FOOTLIGHT PRIMER.



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THE LOW COMEDIAN.

The Low Comedian—clever man,
He's High in Size and Pay;
He gets a Hand at any cost,
Whenever he may play.

In Omar and in Homer too,
He's way up, you may Bet—
The chestnuts that were cracked in Greece
He's masticating yet.

—S. T. SEEMS.

magazine, book or newspaper to offer his readers a novelty in reading matter. A novelty full of action and dramatic spirit, and co-relative with one of the great public interests of our times—the theatre.

And the novelists, they who write the best current fiction, must realize that they, too, have a great responsibility. The present era is a notable one in the history of dramatized books. Our stage is being flooded with so-called dramatizations. The utterly puerile character of many of these plays (?) is being constantly demonstrated, and is due entirely to current commercial circumstances. The author or publisher who sells stage rights to a story to the highest bidder, regardless of the quality of play that is to be tinkered out of it, is primarily responsible. In the manager there exists only an estimate of the financial value of the title, which is determined by the popularity of the book, and his calculation is only as to the amount of advertising given such title by the book's wide circulation and the effect of this advertising upon the exploiting of the play. In many cases the author does not even know who is to be the dramatist who shall convert his story into a play (?) when the rights are so assigned. In other cases he is so ignorant of the conditions, requirements and principles of practical playmaking that, while not satisfied with the conversion so effected, he is glibly enough to believe that it is the "best available." This should be remedied. Authors should themselves so study the practical principles of playmaking and producing as to be able to judge a good play from a bad one in manuscript form. When authors realize, as they are beginning to, that their books in play form are failures financially and artistically through shallow, stupid and faulty dramatizing, they will devote more time to the study of this subject, and we will have some artistically dramatized novels and a much needed reform upon our stage.

Much, also, that is part of the phase of the influence of the art of letters comes under a separate head, dealing with sincere, conscientious criticism of the drama. CARL HERBERT.

THE ELKS.

The Columbus, Ohio, Lodge of Elks dedicated their beautiful new temple on East Main Street, Columbus, Ohio, last Wednesday. The building is one of the handsomest Elk homes in the country, and in it the Lodge feels sure of becoming even more prosperous in the future than it has been in the past, if that is possible.

The Mason, Ga., Lodge of Elks is making arrangements for a street fair to be held Oct. 21-26.

Will S. Rising and Lawrence Hanley recently participated in the memorial services with the St. Louis Lodge of Elks at "Elks' Rest." They placed flowers on the graves of John Norton, Colonel John Cockrell, and William Mitchell, all of whom they had known in life.

The river excursions which are run by the Louisville, Ky., Lodge of Elks are proving profitable for the charity fund of the lodge.

Rome, Ga., Lodge No. 4364, was organized on May 22 by a delegation from Chattanooga, Tenn., assisted by H. C. Woodward. The new lodge began with thirty-one charter members. R. A. Benny is P. M.

The properties of mastic such as a cleaner and an antiseptic preserver of teeth were known by the ancients. Mastic is the base of the new tooth paste, *ANTISEPTIC DENTOMYR* (in tubes). This original dentifrice can be found everywhere.

At the Providence Opera House T. is the *Chorus Boy*.

written. Magnetic, virile, and with a most pleasant personality he dominated the stage and was in

THE EVIDENCE PREPARATION COMPANY
30 New Street, New York

1932 BROADWAY, NEW YORK

THE EVIDENCE PREPARATION COMPANY
30 New Street, New York

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LIFE AND DEATH OF LOUIS ALDRICH.

Louis Aldrich died of apoplexy at the home of his son-in-law, Albert Graves, at Kennebunkport, Maine, on the evening of Monday, June 17. For several months Mr. Aldrich had been in ill health. His illness gradually weakened his strength. He worked night and day, with an enthusiasm that told upon his mind and body, and that finally conquered him. He went to Kennebunkport to recuperate. The change benefited him but slightly and he journeyed from there to his home in Boston. Gradually he grew weaker, and when the warm weather began he went with his family to Kennebunkport. His friends did not realize that his illness was serious, and the news of his passing came as a heart-breaking surprise to the hundreds of men and women of the profession who admired and loved him.

It is difficult to realize that Louis Aldrich, apparently robust, in the prime of life, vigorous and energetic, but a few months ago, is no more. The world could ill spare him. He was one of the few men who seemed indispensable. As a player he occupied a place of distinction on the American stage for nearly half a century. As an officer of the Actors' Fund he accomplished more in the way of philanthropy than any actor of the time. He was among the earliest active members of the Fund; he served as First Vice-President for eleven years, and from June, 1897, to June, 1901, he was President of the Fund. During that period he labored in the cause of charity with a devotion rarely equaled. His enthusiasm never for an instant cooled, his purpose never faltered. The Fund became his very life, as he, truly, became the presiding spirit of the Fund. His last and greatest work in behalf of the institution was the raising of money to build the Actors' Fund Home. He completed the task, and then, owing to his failing health, resigned his office. The closing words of his message that was read at the annual meeting of the Fund last month have an additional and a very pathetic interest now. They were:

Having seen established the practical and solid foundation of a thing which I have held very near to my heart, it becomes my duty to leave it in the hands of those who shall guide the destinies of the Actors' Fund for the ensuing year, so that older hands and younger hands will bring this Actors' Home to a most successful and practical conclusion. May I, then, in closing this report, be permitted to express a feeling of personal pride that I have been, with others, instrumental in doing some little good for a profession which has done so much for me in the past. This Home will surely add another benediction and blessing to the many which are constantly given to the unfortunate of our guild by the sometimes neglected, ever best-abused, yet always the greatest, truest and sweetest of our charities, the Actors' Fund of America.

While Louis Aldrich lived no one who knew him might lose faith in the abiding goodness of humanity, and so long as memory of him endures the men and women of the players' world will not be without an inspiration for deeds of kindly charity.

Louis Aldrich was born in Ohio on October 1, 1843. His real name was Lyon, but early in his career he adopted the name of Aldrich, and later had that name legalized. His boyhood, which was spent in Cleveland, was filled with hardship and sorrow. When he was but little more than ten years old he was thrown upon his own resources, and, fortunately for the theatrical profession, he elected to earn his living on the stage. In school he had been noted among his fellows as a declaimer and recitationist. His talent in that direction was remarkable. He sought the theatre, therefore, as the natural and most promising field for his breadwinning. It happened that, when he was about eleven, a benefit performance to Mrs. John Ellsler was arranged at the Cleveland Theatre. The boy begged John Ellsler to let him appear in it, and Mr. Ellsler, after testing him, agreed to let him appear as Richard III in two acts of that tragedy. So extraordinary was the acting of the youngster that the management engaged him for the following week to play the entire tragedy, and billed him as "the Ohio Roscius." He repeated his first success and was immediately taken on the road through the West as a boy star. His first manager, aside from Mr. Ellsler, was a man called Morris Moses, and the lad was professionally known as Master Moses. Later, when he was starred by Minnie McCarthy, he was called Master McCarthy. Shortly after that he was placed under the guardianship of the late Thomas Kean, editor of the *Buffalo Courier*, and he was billed as Master Kean. Under these several names he starred during the years of 1855, 1856 and 1857 in the roles of Richard Third, Macbeth, Shylock, Claude Melnotte, Young Norval, Selim in *Barbarossa*, and Jack Shepherd.

In the Spring of 1857 the juvenile star was obliged to quit the stage as his voice was changing. He left his professional labors with regret, but he made good use of his enforced idleness by taking a course of one year at White Water College, in Wayne County, Ind. In 1858 he returned to the stage as a star, and used for the first time the name by which he was ever afterward known. During his absence from the stage a rival juvenile attraction, in the R. G. Marsh company, had entered the field. The competition was too strong for Mr. Aldrich, but he turned defeat into victory by himself becoming a member of the Marsh organization. He made his first appearance with the company, which consisted of twenty-five girls and four boys, in St. Louis. For five years he played with the Marsh troupe, visiting many of the important American cities, and making a long tour through Australia and the islands of the South Pacific. During the engagement he met and afterward married Clara Shropshire, the eldest of three sisters who were members of the juvenile company.

The Marsh troupe disbanded in San Francisco in 1863, and Mr. Aldrich, with several others of the organization, became members of the stock company at Tom Maguire's Opera House. The company at that time included Frank Mayo, Charles Thorne, Junius Brutus Booth, Julia Dean, Agnes Perry (afterward Agnes Booth), Sophie Edwin, Walter Lehman, D. C. Anderson, and William Barry. Mr. Aldrich remained with Mr. Maguire until early in the year 1866. During that time he played chiefly heavy roles. Immediately after retiring from the Maguire company he went to Boston and appeared at the Boston Theatre as Nathan in *Leah the Forsaken*, in support of Kate Bateman. He then came to New York, and made his first appearance here at the Academy of Music as Cottier in *Louis Eleventh* in support of Charles Kean, the occasion being Mr. Kean's farewell performance in America. It is an odd coincidence that Mr. Aldrich made his last appearance here as an actor on the same stage in the char-

acter of Colonel Swift in *Her Atoneament*, when that play was revived in the Spring of 1897.

Mr. Aldrich returned to Boston immediately after his appearance with Mr. Kean—which was only the one night—and resumed his work at the Boston Theatre. There he remained for seven seasons. He gained a reputation early in his period there as an actor of rare versatility, and roles of every sort were intrusted to him. Because of his retentive memory and his quick perception he was deemed the "useful" man of the company, and it fell to his lot to take the place, on however short notice, of any of his fellow players who fell ill. During his last two years at the Boston Theatre he was leading man and played in support of Forrest, Booth, Charlotte Cushman, and other noted stars of the old days.

In the season of 1873-74 Mr. Aldrich was the leading man of Mrs. John Drew's company at the Arch Street Theatre, in Philadelphia. John Drew, Ada Rehan, and her sister, Kathi Russell, were among his associates there. He made a short starting tour in the Spring of 1874, and was then engaged for a season of forty-six weeks as a stock star at Wood's Museum, now Daly's Theatre. In 1875 and 1876 he was with John Ford in Baltimore, and then, under the management of Sam Colville, he starred for a time as Marc Antony in *Julius Caesar*. His starring tour was closed in order that he might play the role of Salome in the grand production of *Sardanapalus* at Booth's Theatre. The play had a successful run in the season of 1876-77 and Mr. Aldrich won fresh honors by his impersonation. He then took part in the production of Anna Dickinson's unsuccessful play, *A Crown of Thorns*, and next played a star engagement at the old Eagle Theatre, appearing as Macbeth, Claude Melnotte, and Master Walter.

Mr. Aldrich's next work was very success-

ful first five years. Then Mr. Aldrich became the sole owner. After paying Mr. Campbell \$12,000 in royalties he purchased for \$3,000 the entire author's rights. Mr. Aldrich made an independent fortune with *My Partner*, and then, wishing to rest, he leased the play to Chapman and Sellers for two years. It has since been played almost steadily—often without permission from Mr. Aldrich—by traveling and stock companies in various parts of the country. During the past year David Belasco rewrote the play, and arrangements were made for Mr. Aldrich to again star in it next season. The company was engaged and time looked in many of the best theatres over the country.

Despite Mr. Aldrich's determination to rest, after his long and profitable term in *My Partner*, his energetic nature made it impossible for him to remain idle for long. In 1887 he, in partnership with Frank W. Sanger, purchased the Western rights to *In His Power* and produced it in San Francisco. At the same time the play was produced, and failed, at Wallack's Theatre. The New York failure injured the reputation of the drama in the West and after a short time Mr. Aldrich gave it up. His next undertaking was the production of the melodrama *The Kaffir Diamond*, at the Broadway Theatre. The play ran for five weeks, but was not a monetary success.

In May, 1890, Mr. Aldrich produced at Palmer's Theatre the play entitled *The Editor*, which was the joint work of Charles T. Vincent and himself. It was not received with much favor by the reviewers, but Mr. Aldrich had great faith in it and took it on the road. While playing in Syracuse the company had the misfortune to be in the disastrous fire at the Leland Hotel, and Mr. Aldrich sustained injuries that compelled him to abandon his tour. After that he played in *The Senator* and in *Surrender*. His last public appearance



Photo by Strong, N. Y.

LOUIS ALDRICH AS JOE SANDERS.

not playing, to the upbuilding and improvement of the charity. In November, 1895, he proposed a plan to the Executive Committee for increasing the membership. The committee directed him to act upon his own discretion in the matter and to be assured of the committee's sanction. He went to Boston and made a personal appeal to the manager of every theatre and every company in the city to aid in getting new members. He then went to Chicago and to St. Louis with the same appeal. In Chicago and St. Louis he arranged benefit performances for the Fund. The result of his visits in the three cities was an immediate increase in membership of over four hundred. As a Fund missionary he was, up to the time of his illness, wonderfully successful. At public meetings he made addresses, in his hearty, sincere, never-to-be-forgotten manner, in behalf of the cause. In the clubs and on the streets, no matter where or when, his upmost thought was of the Actors' Fund.

For years Mr. Aldrich dreamed of building a home in connection with the Fund for old and decrepit players. At length, a little more than a year ago, he devised a practical plan for carrying out his dearest ambition. He secured from Al. Hayman a promise of a donation of \$10,000 in case \$50,000 more should be raised by subscriptions. Aided by the *New York Herald*, Mr. Aldrich set about the enormous task. He labored day and night untiringly, with the result that, before the annual meeting this year, the Home fund had grown to \$70,000, and a site for the institution had been selected and purchased. With this grand work accomplished Mr. Aldrich, worn out mentally and physically, retired from the presidency of the Fund.

The home of Mr. Aldrich through the last years of his life was in Boston, though he spent the greater part of his time in New York. He was a member of the Edwin Forrest Lodge, Actors' Order of Friendship; the Players, the Lambs, the Masons, and other clubs and societies. He is survived by his wife; a son, who is engaged in business in Boston, and a daughter, who is the wife of Albert Graves, the artist.

On Tuesday a special meeting of the Board of Trustees of the Actors' Fund was held to pass resolutions upon the death of the ex-President and to appoint a committee to attend his funeral. The resolutions adopted were as follows:

Resolved, That never, in all its history, has this association been called upon to mourn the loss of so important, loyal and able a friend. For eleven years he served as vice-president and chairman of our Executive Committee, through whose hands pass all the gratuities of the Fund. The records show that, as vice-president, his name is attached to more requisitions for relief than that of any other member, while during the four years of his presidency he was constant in his attendance. He inaugurated a practical movement for the realization of our long cherished hopes regarding an actors' home, and brought that movement to its desired end.

That the American theatre, in Mr. Aldrich's death, has lost one of its most correct, intelligent and painstaking actors. From one end of our country to the other he will always be remembered for the directness of his methods, for his abounding humor and for a certain sturdy grace which marked all his efforts.

That a committee of three members of this board, to be appointed by the President, will attend the funeral of Mr. Aldrich at Boston.

The delegates appointed were William Harris, F. F. Mackay, and Joseph Haworth. The body of Mr. Aldrich was taken on Wednesday from Kennebunkport to the home of the family, at 191 Huntington Avenue, Boston. There, on Thursday afternoon, the funeral services were held. The room in which the body lay was magnificently decorated with the floral offerings that had come from various societies and individuals, and the assemblage present of friends of the dead actor was as large as the house could well hold.

The ceremony began with the singing by a male quartette, led by Joseph White, of "Peace, Perfect Peace." The Rev. E. A. Horton, D.D., Grand Chaplain of the Grand Lodge of Masons of Massachusetts, then offered prayer and delivered a short eulogy. This was followed by a short Masonic service by Gate of the Temple Lodge, F. A. M. Charles T. Gallagher, Grand Master of the Grand Lodge of Massachusetts and a life-long friend of Mr. Aldrich, then delivered an address in which he spoke most tenderly and appreciatively of the estimable character of his dead friend. A delegation from the Actors' Order of Friendship paid their touching tribute to the dead of one by one laying on the casket a sprig of evergreen. The president of the order, Milton Nobles, then placed in the left hand a red and a white rose, which completed the ceremony of the Actors' Order. The male quartette sang "Only Waiting," and the ceremony was ended.

The delegation from the Actors' Order of Friendship consisted of Milton Nobles, Frank W. Sanger, Mark Price, Thomas McGrath, Henry Simon, J. J. Spies, Hudson Johnston,

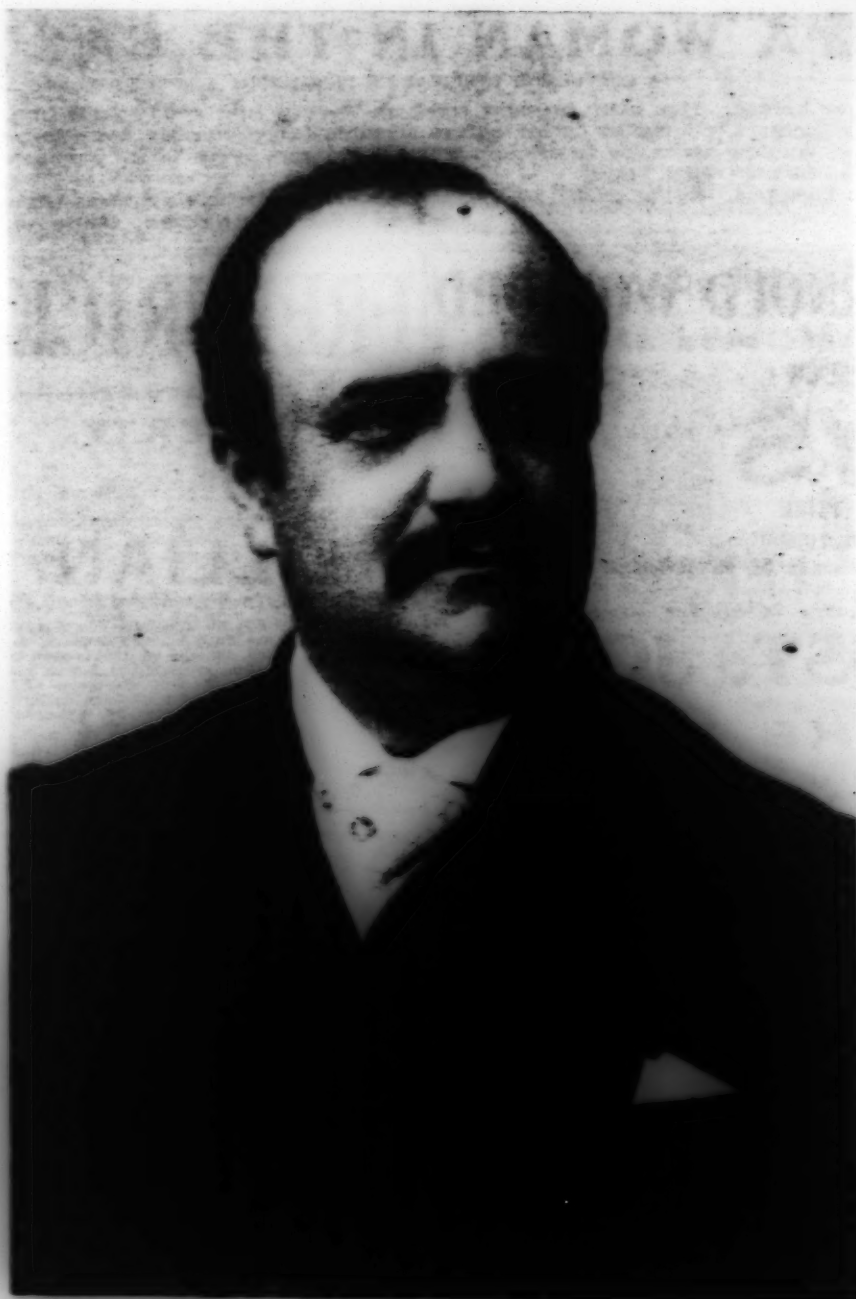


Photo by Strong, N. Y.

ful both artistically and pecuniarily. When McKee Rankin secured *The Danites* from Joaquin Miller he engaged Mr. Aldrich to play the role of the Parson and to assume a part of the responsibility of the business-management. He received, besides his salary, a share in the profits. The part of the Parson was very short, but permission was given to Mr. Aldrich to elaborate it. This he did with marked success. The play was produced on Aug. 22, 1877, at the old Broadway Theatre, and after a run there was taken on the road. In a season of twenty weeks the net profits amounted to nearly \$30,000, of which sum Mr. Aldrich received a share. In the season of 1878-79 he played another term of forty weeks in *The Danites*, under the management of Jack Haverly.

While Mr. Aldrich was playing the Parson on the road Bartley Campbell was engaged in writing for him the play *My Partner*, which was destined to make the fortune of the actor and to become one of the most popular American plays ever written. *My Partner* was produced at the Union Square Theatre on Sept. 16, 1879, with Mr. Aldrich in the role of Joe Sanders. The original company included Frank Morham, Harry Crisp, Maud Granger, Minnie Palmer, Harry Edwards, and Charles T. Parsloe as the Chinaman. The cordial approval won from the public by the play and the chief player is well remembered by all American theatregoers. After the New York run the company went on the road. Mr. Aldrich continued to play the piece for six years steadily, and after that at intervals. The piece was presented in every State of the Union except Arkansas and Texas. At the end of the year 1887 Mr. Aldrich calculated that he had appeared as Joe Sanders nearly two thousand times. Mr. Parsloe had a pecuniary interest in the enterprise during the

was, as has been said, in the revival of *Her Atoneament*, which ran at the Academy of Music from Feb. 13 to March 25, 1899.

But however much distinction Mr. Aldrich won on the stage, it is as a broad, generous, noble philanthropist rather than as a capable actor that he will be best remembered. In his childhood he suffered the lash of poverty and the anguish of loneliness. His experience did not embitter him, as it might have embittered a man of less mentality, but instead it made him sympathetic toward all those who suffer and grandly charitable. His great heart warmed particularly toward his fellow members of the dramatic profession; for, as he once said, "When I was thrown on the world as a waif I found helping hands on the stage. Every dollar I have and most of my enjoyment in life have come from the stage, and I shall never turn my back on the profession." The broad extent of Mr. Aldrich's private charities will, of course, never be known, but the record of his glorious work in connection with the Actors' Fund is written indelibly in the hearts of his contemporaries. Mr. Aldrich was first elected to office in the Fund at the annual meeting on June 7, 1887, when he became a member of the Board of Trustees. He was appointed on the Executive and the Membership committees for that year, and became a life member of the Fund. In June, 1888, at the annual meeting, he was elected First Vice-President, and he held that office uninterruptedly until, in June, 1897, he was made President of the Fund. In this office he succeeded A. M. Palmer, who was the President for twelve consecutive years. Mr. Aldrich retired from the post this year only because of his ill health.

From his very first association with the Fund Mr. Aldrich was one of its most active workers. He bent all of his energies, when

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TELEGRAPHIC NEWS

CHICAGO.

Parks Have Their Innings—New Productions—Hot Air Plentiful.

(Special to The Mirror.)

Chicago, June 24.

When the sun crossed the line last Friday it was up to the local parks and roof gardens, for the transit was immediately followed by a bunch of the sultriest weather we have experienced in some time, and every one was hunting for a cool spot which no "tons of ice" or whirling fans could furnish to an interior. The theatrical managers here, however, have no kick coming, as they have profited greatly by the backward Spring and should be willing to give their venturesome out of door brethren a delayed chance.

Two notable events occurred last week in Chicago. The first was the production of Lorne Doone Thursday night, and the second the running of the great American Derby Saturday afternoon. Profiting by past experiences, two of the local theatres gave Friday instead of Saturday matinees, and the players of The Casino Girl and Are You a Mason were permitted by the unusual opportunity to see the great race. At the track I saw Marcus Mayer, Harry L. Hamlin, Will J. Davis, Harry G. Sommers, Harry J. Powers, and Charlie Richmond, who came here for the Summer with his wife Friday, Fred R. Hamlin, and all of the idle players were there or thereabouts, though the defeat of the Eastern nags left them straggled.

Every one who has seen Mildred Dowling's dramatization of Lorne Doone at the Grand Opera House is enthusiastic in praise of Manager Harry Hamlin's lavish staging of it. It is beautifully mounted and the company is a strong one. Olive May, William Courtleigh, and Ralph Delmore have carried off the honors. Mr. Delmore's performance of the heavy part being the hit of the performance. Lorne Doone is likely to be one of the hits of next season, with its strong melodramatic features.

The first season of the Illinois came to a close last Saturday evening with The Casino Girl, which goes at once to Atlantic City for the Summer. The house will reopen Sept. 2 with Ben Hur.

Another theatre will close its doors next Saturday evening—Powers'. Are You a Mason is doing a big business, but the players have other engagements. Leo Dietrichstein goes to Vienna and Berlin, and Arnold Daly and Thomas Wise go into vaudeville. All of the people have been re-engaged for next season for the future, with the exception of Mr. Daly, who goes to London to do "The Imp" in Nat Goodwin's London production of When We Were Twenty-one.

One of the papers, by the way, announces that "Mr. Arnold and Mr. Daly" are to go into vaudeville, from which I infer that Arnold Daly is booking himself as a team.

King Dodo must be set down as a great big hit. The Laders-Pisley opera is killing the Studebaker at every performance and seats are selling four weeks in advance, including the special matinee of July 4. William Norris and Lillian Green are scoring the hits.

This is the fourth and last week of The Burgomaster, which continues to test the capacity of the Dearborn, and next Sunday night we shall see the first production of the new Summer extravaganza, The Explorers, by R. L. Taylor and Walter H. Lewis. The principal roles will be in the hands of Charles Dickson, Edward Mackey, Harry Stubbs, Ruth White, and Lillian Coleman. Arctic exploration is travestied—an excellent Summer theme.

The turning of Clyde Fitch's Lovers' Lane is not yet apparent at McVicker's, where the wholesome little play continues to please large audiences. It entered upon the second month of its run to-night.

The Village Postmaster is another good Summer attraction. In spite of the heat it broke the record at the Great Northern last week, and to-night souvenirs marking the fiftieth performance were distributed.

Reginald Roberts, the popular Castle Square tenor, has been enjoying a well earned rest at Buffalo, after forty-two successive weeks of repertoire light opera. Next season he will be placed in the grand opera branch of the Savage forces.

Burton Holmes, who is in Russia, will give fifteen of his illustrated lectures at the Studebaker in the five weeks after Dec. 1. Mr. Holmes' manager, Louis Francis Brown, is now the manager of the Studebaker, and his "star" writes him from Russia that the czar bowed to his camera for a motion picture. Holmes pressed the button and Brown will do the rest.

Middleton's Dime Museum is exploiting six "fat lady swimmers," and every player in town envies them in this weather.

Manager Simpson, of the Chutes, has introduced a novelty in the shape of a "turn over railway." It bids fair to be more popular than the "turn down railway."

Yesterday the members of the King Dodo company enjoyed a Sunday outing in a lake trip to Michigan City on the "Mary." There are no Sunday performances at the Studebaker.

In the police court the other day I asked a "plain drunk" if he would sign the pledge if I let him go. He readily consented and affixed his trembling signature to a document which I filed away for future reference. Two days later he was brought in again on the same charge. When I confronted him with the pledge and asked if he did not sign it he replied: "Yes, yer Anner; but you said you'd keep it for me. Oh hope you have." And what could I do?

One of the most prosperous seasons that the Alhambra has enjoyed closed last night with the third concert of Aunt's Eighth Infantry Band, I. N. S., assisted by colored vaudeville talent.

Frank Moynihan, whom I have often referred to as "the only Irish policeman on the stage," and who recently sustained a serious compound fracture of his arm, may be obliged to call upon his friends for bits of skin to graft upon a wound. Already Tony Denier, Gerald Griffin, "Karl" Gardner, and James Devlin have volunteered to sacrifice bits of article for the actor, and Frank may come out of the operation with three dialects and a pantomime ability to jump through traps.

No more new theatres have been built here during the past week. The weather has been too warm for building—in spite of the large supply of hot air.

"REF" HALL.

BOSTON.

Return of The Burgomaster—Summertime at the Hub—Vacation Gossip.

(Special to The Mirror.)

Boston, June 24.

Two attractions—an opera and a play—tell the story of Boston theatricals this week. As for the rest, vaudeville and Summer parks have everything their own way.

After being closed for a week, the Tremont reopened to-night with The Burgomaster, which is on for an indefinite stay. Every body regretted when this jolly extravaganza was removed from the Columbia, for it was then at the height of its success. So it was only natural that the sympathizers should turn out in full force to-night and wish the favorites in the cast a long and prosperous success in Boston. The characters are nearly all interpreted by the same players, but the scenery is entirely different.

The Castle Square has a short cast play this week, and several of the members of the stock company are taking advantage of the week of vacation. The Tyranny of Tears only requires the services of John Craig, Eva Taylor, Leonora Ginto, Charles Mackay, John T. Craven, Lindsay Morrison, and Helen Harding. One of Our Girls will follow.

Jay Hunt makes his annual appearance as an actor at the benefit which closes the season at the Bowdoin Square to-day, playing Myles na Coppleen in The Colleen Bawn. N. S. Wood came on from New York especially to give his little play, His Sweetheart. This production comes to the Tremont Oct. 21.

George W. Magee, of the Grand Opera House, goes to Buffalo for a week at the exposition, and upon his return to Boston he will start on an automobile trip to Tufton Borough, N. H., where he will be the guest of Judge Brackett.

Allie Gerald will be leading woman of the stock company at the Grand next season. Mr. and Mrs. Charles J. Rich and their daughter have been entertained by friends at Annisquam for a few days, and now they will go to the Twin Mountain House for the remainder of the Summer.

C. Blanche Rice is at her home in Waltham for the remainder of the Summer.

Henry W. Savage has been in Boston for several days on business, but has gone back to Chicago to look after King Dodo.

It has been decided to have the Boston re-open under its new management on Aug. 31 with The Christian, E. J. Morgan and Elsie Leslie leading the cast. A welcome announcement made last week was to the effect that Napier Lettman, the orchestra director, who had wielded the baton for so many years, would remain in that capacity.

A theatrical case which attracted considerable notoriety in the courts last week was that brought by May Duryan against the estate of Dr. W. L. Simpson, to recover \$6,000 which he had given her. The case has been taken under advisement.

Leigh Morrison is still in town, supervising the elaborate decorations which are being added to the Grand.

E. H. Crosby, the dramatic editor of the Post, is out of town on a long vacation journey, and in his absence his department is being conducted by "Tom" Shaw.

Lillian Lawrence will not go to Europe this Summer after all, but will go to the mountains in a few days and remain until August.

J. H. Gilmour filed a petition in bankruptcy last week, and the schedule showed that he owed the city of Boston \$4 for taxes. His entire liabilities were \$1,529. His assets are placed at \$100 in clothing and debts due on open account amounting to \$250.

There was a wedding last week that was of special interest at the Castle Square, for Max Meindl, the musical director, became the husband of Katharine Lyons Lannan. The reception took place at the Castle Square Hotel, and the breakfast that followed was not served until 11 o'clock, so that all the members of the stock company could be present. There were many costly gifts, the groom giving his bride a diamond crescent and the ushers solitary scarf pins.

The death of Louis Aldrich occasioned great grief among his many personal friends in Boston, and many tributes of respect were paid at the funeral services.

JAY BENTON.

PHILADELPHIA.

In Love Produced—Park Theatre Ownership—Current Bills.

(Special to The Mirror.)

Philadelphia, June 24.

According to the records on file in the office of the Recorder of Deeds the Park Theatre is now owned by Samuel F. Nirdlinger, who is the real purchaser of the property. Mr. Nirdlinger is better known to the profession as S. F. Nixon, of the firm of Nixon and Zimmerman.

In Love, a four-act comedy, by Eleanor Meron, received its initial presentation this evening at the Park Theatre. The cast:

Fannie Flashlight	Eleanor Meron
Count Alphonse La Fleur	Harry M. Webster
Barnum Spicer	Wright M. Loewer
Dick Starr	Paul Taylor
Mrs. Dick	Louise Bates
Romulus Starr	Joseph P. Keefe
Mrs. Lucretia Ruggles	Melend Bard
Dennis	Seymour Stratton
Bridget	Bertha Gilbert
Detective No. 1	Robert Stuchin
Detective No. 2	Quinn Estelle
Cabman	E. V. Evans

The scenes are laid in New York and at a village on the Hudson. The principal characters in the play include a vaudeville actress and her jealous French husband, a young society girl and her fiancé, a young Irishman and his sweetheart, and an elderly married couple long separated, but in whose hearts the fire of love still burns brightly. The young engaged couple go to Bath Beach to spend the day and become so engrossed with their love making that they miss the last train home. In order to avoid embarrassment a minister is quickly found and the intended fashionable wedding gives place to a hurried but romantic ceremony on the spot. The complications begin when the newly married pair return home the following day. The several loving couples find their affairs all the more entangled by reason of the mistaken but good hearted efforts of one Barnum Spicer, who seeks to straighten out all the complications, but only makes them the more confused until the end, when he, too, falls a victim to the god of love.

The comedy is brightly written and contains a number of laughable episodes. It was well acted, especially by Miss Meron, Harry M. Webster, and Joseph P. Keefe.

This is the farewell week of Miss Ed. White at the Chestnut Street Theatre. It will be

put on the road next season. The present intention is to give it a New York opening early in the Autumn and then send it on tour.

The four weeks' Summer engagement of the Amy Lee Stock company at the Girard Avenue Theatre will end June 30. Fogg's Ferry is the attraction this week to fair business.

Cecilia Loftus did not give a performance at the Chestnut Street Opera House June 21, the project having been abandoned.

Walter Damrosch and his symphony orchestra are attracting crowds to Willow Grove Park, and will remain until July 21.

A. H. Rosewig, well known to the profession as the proprietor of a musical and dramatic agency in this city, has been honored by the St. Joseph's College with the degree of Doctor of Music.

S. FERNBERGER.

ST. LOUIS.

Al Fresco Opera and Drama—Offerings this Week—A Wedding.

(Special to The Mirror.)

St. Louis, June 24.

The hot weather during the past week brought big business to all of the gardens, and it was by large odds the best week of the season.

The Delmar Opera company put on a very meritorious performance of The Mikado, Francis J. Boyle, Helen Bertram, Agnes Paul, and Fred Frear did splendid work. This evening Manager Southwell presented The Princess Bonnie. The cast: Shrimps, Fred Frear; Captain Tarpaquin, Francis J. Boyle; Roy Stirling, Harold Gordon; Admiral Pomposo, John J. Martin; Count Castinetti Marionetti, Flageoletti Fabbetti, Edwin A. Clarke; Salvador, Charles A. Morgan; Lieutenant Fuzee, Olive Vail; Captain Surf, Harry Morton; Kitty Clover, Agnes Paul; Susan Crabbe Tarpaquin, Donna Pomposo, Blanche Chapman; Bonnie, Helen Bertram.

The Maude Lillian Berri Opera company did well with The Isle of Champagne. Frank Moulton as the King carried off first honors. Miss Berri scored as usual. Fanny Frankel was a sweet and captivating Diana. Gertrude Lodge got much comedy out of her impersonation of Abigail Peck. John Allison is proving to be the most popular baritone Manager McNeary has had in many seasons. Sunday evening the bill was changed to The Grand Duchess. The cast: General Boun, John Allison; Baron Puck, William Steiger; Prince Pan, Frank Moulton; Private Fritz, Clinton Elder; Baron Grog, George Hubert; Nepomuc, Walter Roberts; Wanda, Gertrude Lodge; the Grand Duchess, Maude Lillian Berri. Next week, Patience.

The Hanley-Havold Stock company gave a splendid performance of The King's Musketeers at Koerner's. Lawrence Hanley gave a forceful performance of D'Artagnan. John Havold made a good Boniface. E. L. Snader appeared to advantage as Richelieu. This week's offering is Fron-Fron. The cast: Henri Sartorius, Lawrence Hanley; Baron De Cambri, John Havold; Conte De Valreus, E. L. Snader; Brigard, Will S. Rising; Piton, Joseph Soraghan; Zanetto, Henry Travers; Gilbert, Lillian Kemble; Louise, Elsie Esmond; Baronne De Cambri, Isabel O'Madigan; Pauline, Thais McGrain.

The Ahern and Albers Stock company gave a good performance of A Woman's Heart at the Eclipse. Louise Dunbar, Madeline Hunt, Tessie Lorraine, Walwin Woods, and Henry Pemberton were well received. This week the company is appearing in A Bowery Belle. Cast: Mag. Madeline Hunt; Alice Sternhold, Louise Dunbar; Ruth Sternhold, Aunt Dorothy, Minnie Wilson; Uncle Harris, Walwin Woods; Montague Flash, Gordon McDowell; Charles Saxe, Alfred Britton; Oshah Gregg, Henry Pemberton; John Sternhold, Frank Cotton; Postman, Harry La Salle.

Henry Pemberton and Louise Dunbar, of the Ahern and Albers Stock company, of Eclipse Park, were married Thursday, June 29.

J. A. NOTTOL.

WASHINGTON.

Lafayette Stock in The Lady of Lyons—News of the Week—Gossip.

(Special to The Mirror.)

Washington, June 24.

The Lafayette Square Stock company presents this week The Lady of Lyons. The play, that has not been seen here in a great number of years, was acted admirably by the following cast: Claude Melnotte, Edwin Arden; Colonel Dumas, Robert Rogers; M. Beaumont, Thomas L. Coleman; M. Glavis, Wright Kramer; M. Deschappelles, Myron Leffingwell; Landford, Horace Newman; Gaspar, Bijou Fernandez; Major Desmoulins, Charles Rockwood; Captain Gervais, Charles Schayer; Captain Dupont, W. H. Brodt; Pauline Deschappelles, Minnie Radcliffe; Wilnow Melnotte, Louise Mackintosh; Madame Deschappelles, Henrietta Newman; Janet, Agnes Scott.

Negotiations are in progress for an early production of Sherwood and Benham's spectacle, The Burning of Joan of Arc, at Chase's New Grand.

William Seymour, stage director of the Lafayette Square Stock company, will retire Saturday night for a month's vacation, before commencing in August the staging of The Forest Lovers for Bertha Galloway and her company. Next season Mr. Seymour will be connected with the Pike Stock company, Cincinnati. Edwin Arden will be the stage director of the Lafayette Square hereafter.

Manager W. H. Rapley and his father, W. W. Rapley, left last Thursday for an extended stay at Alexandria Bay. They will visit en route the Pan-American Exposition and Niagara Falls.

Mrs. E. L. Fernandez visited her daughter, Bijou Fernandez, here last week.

Channing L. L. Pollock has been re-engaged by Manager W. A. Brady as his general press representative for next season.

JOHN T. WADE.

CINCINNATI.

Opening of Chester Park Opera Company—Brooke's Band at Zoo—Changes at Robinson's.

(Special to The Mirror.)

Cincinnati, June 24.

The annual Summer opera season at Chester Park was inaugurated last night with an admirable performance of The Black Hussar in which the company made a very favorable impression. Thomas Perse and Edith Mason, who assumed the leading roles, were especially well liked. All of the principals are strangers here except Hattie Belle Ladd, who was a member of the company in 1897. Her return

LOUIS LEON HALL.



Photo by L. H. Bellin, Providence, R. I.

Louis Leon Hall is creating an excellent impression by his work as leading man of the Empire Stock company, Providence, R. I. His latest successes have been Louis Ipanoff in Fedora, Elliott Gray in Rosdale, Ned Amesbury in Sowing the Wind, and Lieutenant Blackworth in The Girl I Left Behind Me. Mr. Hall has proven himself well equipped for leading work, and his popularity has made him a strong drawing card. He is earnest in his endeavor to endow each of his roles with feeling. His correct costuming has been frequently commented upon.

was warmly welcomed by her many local admirers.

Liberati finished his engagement at the Zoo with two performances on Sunday to very large audiences. To-night Brooke and his Chicago Marine Band begin a month's engagement.

Some needed improvements are being made at Robinson's, which will greatly enhance the comfort and beauty of that theatre. However, if any arrangements have been made for the occupancy of the house next season they have not been divulged.

H. A. SUTTON.

THE OHIO MANAGERS' ORGANIZATION.

The Associated Opera House Managers of Ohio were organized at Akron on June 5, as has been noted. There were fifty managers from the State present. The objects of the association are to help deserving attractions and to weed out or suppress unworthy attractions. There are so many of the latter class touring Ohio that action of this kind was made necessary. T. K. Albaugh, president of the new association, writes THE MIRROR:

We also require the standard attractions to fulfill pledges except when the circumstances are such as to make a cancellation justifiable. When an attraction which is booked with statements that it is first-class in every way and will give satisfaction is presented at any one of the houses whose manager belongs to the association, and proves to be less than represented by the booking agent, our rules require that the manager who has been imposed upon shall at once notify our secretary of the facts and each member is then advised by the secretary to cancel the attraction if already booked, or not to book it during the season. We have over one hundred and twenty-five houses in the State outside of Cleveland and Cincinnati, and each manager has indicated his desire to join this organization and lend his support for its success. We have also adopted a code whereby we each can notify the others of the success and deserving patronage of all untried attractions in this State. We think this will help the good attractions. I believe the efforts I am now making to have other associations formed in other States will eventually give us a national organization, which would be of great benefit to both the good attractions as well as to the managers of theatres. The following list of managers of theatres were present and became members, and our membership is growing daily:

Collins, of Tiffin; Henry, of New Baltimore; Moore, of Bellair; Barber, of Canton; Rock, of Youngstown; Schultz, of Zanesville; Elliott, of Warren; Craven, of Alliance; Bronson, of Defiance; Buchanan, of Ellettsville; Clark, of Toledo; Lipp, of Massillon; Miller, of Cambridge; Hartman, of Millersburg; McConnell, of Upper Sandusky; Robison, of Coshocton; Elliot, of Gallon; Watson, of Steubenville; Roseborough, of Newark; J. I. Smith, of Ashtabula; T. A. Smith, of Hamilton; Sorg, of Middletown; Helm and Haynes, of Fremont; Luchs, of Marietta; Endley, of Mansfield; Campbell, of Fostoria; Wolf, of Chillicothe; Miller, of Lisbon; Smith and White, of Bellefontaine; Perry, of Marion; Foltz, of Springfield; Sauk, of Piqua; McCallan, of Xenia; Frothington and Faulkner, of Ashtabula; Raughman, of Circleville; Cooper, of Wellsburg; Norris, of E. Liverpool; Ewers, of New Philadelphia; Cox and Belter, of Canal Dover.

PAIN'S FIREWORKS AT MANHATTAN.

Pain's annual elaborate pyrotechnic display ushered in the season at Manhattan Beach on Saturday night. This year's spectacle is entitled The War in China and compares favorably with Pain's previous efforts. The storming of the walls of Peking elicited enthusiasm, and the applause was a tribute to Frank Oakes Rose, who staged the spectacle. By the way, this is Mr. Rose's tenth year in the same capacity with Pain. A vaudeville flavor was added to the entertainment in the way of acrobatic turns contributed by N-well and Scheyette, the Four Orlis, and the Garson etties.

ENGAGEMENTS.

For the road Empire Stock company: Louise McCallum, Estelle Wright, Grace Carroll, Dorris Earl, Leon M. Hattenbach, Robert Denning, Walter Rice, Frank G. Lemaster, Lew Kelly, William S. Allen, Charles N. Taylor.

Leonard de Cordova, re-engaged for From Scotland Yard.

William Friend, re-engaged by Thall and Kennedy, for the leading comedy role in A Stranger in a Strange Land next season.

The Rays have signed Fannie Trumbull for their new company in A Hot Old Time for the coming season, to introduce her novelty piano specialty.

By Leonard Rowe, for the Rowe-King Stock company, George A. Velding, W. A. Woolman, and Huxtable and Stock.

Little Alter and Julia Hanchett, specially engaged by W. M. Wilkinson for Nathan Hale, to play parts of Angeline and Christian Knowlton at Atlantic City this week.

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THE STOCK COMPANIES.

Lost 24 Hours, the comedy made popular by Robert Hilliard, was the stock offering last week at Proctor's Fifth Avenue Theatre. William Beckwith was seen as Dick Swift and gave an acceptable performance in Mr. Hilliard's role. David Swift was splendidly characterized by Charles Hawkins, while Richard Cochrane as Adolphus Snibley was distinctly out of his element. George Friend, Frank Hilton, and Charles Trier all gave excellent performances. Carol Arden as Swift's wife, Lucille Flaver as Bertha Duane, Bessie Letina, Beatrice Dawncourt, and Kathryn Powell all gave fine impersonations. It was one of the most enjoyable productions that Mr. Proctor has given and was highly appreciated by the audience. To Odette Benson, used as a curtain-raiser, was capitally played by George Friend, Charles Hawkins, Ralph Dean, Estabrook Galloway, and Carol Arden.

Division E of the F. F. Proctor Stock company presented All the Comforts of Home at Proctor's Twenty-third Street Theatre last week. The play showed a lack of proper rehearsal, and with few exceptions was carelessly and badly acted. The excellent comedy points were either disregarded or unseen. The chief offenders were Burdell Barabartto, George C. Staley, David Miles, and Anita Hendrie. Dorrington Kendal was very good as Langhorne. May Blaney was very charming and sympathetic as Evangeline. Helen MacGregor has been seen to much better advantage in New York than as Fifi Aratanski, the actress; though apparently suffering from a severe cold, she played with earnestness and good taste. Frederick Truesdell made a fair Alfred Hastings, and Charles Fleming was Victor Smythe and the Bailiff, with Cockney accents such as were never heard in England. William Short, as Augustus MacSnath, was an uncanny Scot. The other parts were in the hands of Margaret Wycherly, Emma O'Brien, and Helen Harrington. The play would have gone much better had the actors remembered that the keynote of comedy is in seriousness.

Through John E. Ince Arthur Maitland has been engaged for the Greenwall Stock company at the American Theatre, in this city, and Lester Loneragan and Nettie Bourne have signed with the Greenwall Stock company at the Columbia Theatre, Brooklyn.

Becky Bliss, the Circus Girl, a three-act rural comedy by J. A. Fraser, was first represented hereabouts last week by the Spooner Stock company at the Park Theatre, Brooklyn. The play proved a pleasing trifle to large audiences, chiefly because it afforded Cecil Spooner as Becky Bliss, the principal character, a good opportunity to display her talents in the kind of role in which she excels. Her performance was true to nature, vivacious and wholly interesting. Her by-play was especially clever and her dancing grace itself. Edna May Spooner had no opportunity as Esther Wynne, but her portrayal was, as is always the case, intelligent and refined. Edward Kelly, specially engaged to play Asa Peakes, proved a valuable acquisition. He was physically well suited to the part, and his characterization combined both strength and humor. Augustus Phillips, the leading man, had in Will Catchum a part totally different from any he has before assumed, and further proved his versatility by his breezy and laughable performance. Mrs. Spooner was in her element as Cynthia Peakes, doing about the best work she has yet done, although hardly recovered from a recent illness. Walter Wilson also deserves mention as Westley Peakes. The play was staged with praiseworthy attention to detail. Edna May Spooner in new illustrated songs, and Claude Thardo, who varied his specialty by some difficult dancing, occupied the intermissions. The Happy Pair and The Daughter of the Regiment is the bill this week, the last of the season.

The Brennan Stock company, which had a disastrous week's engagement at the Amphion Theatre recently, endeavored to recoup its losses at the Criterion Theatre last week, when some of its members, including Edward C. Brennan, presented The Arabian Nights to small business. The performance was poor.

A benefit was held at Arion Hall on June 19 for the unpaid members of the Brennan Stock company who took part in the Amphion Theatre engagement. Naval Engagements was played by Arthur Magill, Walter N. Cooke, Louis Frohoff, Edward O'Connor, Eleanor Worthington, and Meta Britton. Edith Hirschman rendered a soprano solo. A fair sum was realized.

Benjamin B. Vernon has successfully established a Summer stock company, touring a Long Island circuit. They have been playing since March 25, and are liberally patronized. The company is largely made up of members of Richard Mansfield's company. Mr. Vernon himself having been on Mr. Mansfield's business staff for three years. Clare Armstrong, George Hammond, Clement Toole, Louis V. Sheldon, J. Robinson Maywood, Helen Tree, Leslie King, Little Madeline Clark, Master Harry Piker, and Professor Lenzberg make up the company, and are booked to Oct. 5.

The property room of McCullum's Theatre, Cape Cottage, Me., was blown up on June 14 by the accidental discharge of a gun used in the stock company's performance of The Shaughraun into a quantity of powder and red fire that exploded. Charles Scott, property man, and Edward Thorne, his assistant, were burned about the face and hands. The property damage was about \$200. The fire that resulted from the explosion was promptly extinguished by the members of the company, who were rehearsing, and others.

Despite the extremely hot weather splendid audiences turned out last week to see a good production of Rip Van Winkle by the Hopkins Stock company at the Grand Opera House, Memphis. Sam Morris in the title-role ap-

peared to excellent advantage. A monster testimonial benefit was tendered Joseph O'Meara, on which occasion the bill was changed to Pygmalion and Galatea, with Mr. O'Meara as Pygmalion, one of his strongest parts. This week the stock company is giving the balcony scene from Romeo and Juliet as a curtain-raiser to David Garrick.

The Empire Theatre Stock company, Toledo, put on All the Comforts of Home June 16-22, with commendable success. Miriam Nesbitt made a hit as Fifi Aratanski, and admirable work was done by Thurlow Bergen, Gaston Mervale, Harold Vizard, Emil Hoch, Violet Rand, and Eleanor Carey. The orchestra between acts played a pretty set of waltzes, "Les Saisons," composed by Mr. Mervale. The Wife is the bill this week.

The Criterion Stock company at the Academy of Music, Newport News, Va., brought its nine weeks' engagement to a close last Saturday night, the bill for the farewell week being Called Back the first three nights and Inoc the last three nights. A large audience witnessed the final performance and insisted on repeated curtain calls, the favor to Eleanor Browning, the popular leading lady, being marked. Stage Director Warren F. Hill made a speech, thanking the audience on behalf of the company for its appreciation during the engagement. The season was a success until the inauguration of the machinists' strike at the shipyard, that has thrown almost the entire working force of 7,500 men out of employment, crippling business. The papers of Newport News praised the company highly at its close, and called attention to the fact that it gave the theatregoers at Summer prices productions equal to many and far superior to some of the Syndicate attractions seen there during the regular season at high prices. The company sailed for New York Monday on the Old Dominion steamer, a number of the Academy patrons accompanying the players to Old Point Comfort to bid them farewell. Mr. Hill will probably direct the stage for the Davis Stock at Pittsburgh. Clyde Hess and Emelie Hess have closed for next season. Carl Stockdale will again appear with Frank Tannhill, Claude Gilbert with James O'Neill, and Otto Hoffman with Viola Allen. Pauline Rona will go with Odette Tyler and Emanuel Alexander with Gertrude Coghlan.

The Abazur Theatre company, San Francisco, revived Countess Valeska, with Florence Roberts in the title-role. White Whittlesmy made a favorable impression as Achim von Lobde. The hit of the evening was the portrayal of Captain Muebenburg by Edwin T. Emery. Barton Hill did excellent work as a general of the old guard, as did Harry Rattenbury and George Hernandez. Paul Gerson and Lucius Henderson were well cast. Walter Belasco and Carlisle Moore were two officers of the German forces. Agnes Rankin played Elizabeth. Marie Howe, after an absence of some months, made her reappearance as Frau Ursula. Sapho is underlined to follow, with School for Scandal to succeed it.

The Merchant of Venice was elaborately produced by the McCullum Stock company last week before the largest and most fashionable audience that ever attended a Summer theatre in Portland, Me. There was unusual interest in the opening night performance and many seats were sold at a premium by speculators, and at that there was not a vacant seat in the house and the standing room was all occupied. Stephen Wright was the Shylock, Sylvia Lynden the Portia, Bartley McCullum the Old Gobbo, James E. Ryan was especially engaged to play Bassanio. Lee Sterrett was the Duke of Venice, Robert Gaillard the Antonio, Walter B. Woodhall the Gratiano, Bert Lytell the Lorenzo, U. T. Canfield the Salanio, F. Morrison the Tubal, Harry C. Stanley the Balthazar, Caro Gordon Leigh the Jessica, and Blanche Hall the Nerissa. The scenery, effects and costumes were beautiful, and it was pronounced the greatest stage production ever attempted by Manager McCullum.

The Valentine Stock company is playing to large business at Powers' Opera House, Grand Rapids, Mich. Anne Blanche has made a hit as Little Lord Fauntleroy. The company has a lengthy repertoire and changes the bill twice a week.

Sylvester Maguire's Criterion Stock company, at the Metropolitan Opera House, St. Paul, presented The Lottery of Love last week, with Robert Drouet, May Buckley, Marie Doro, Harry and Kate Jackson, and others in a competent cast. The Three Musketeers this week.

The Alice Irving Stock company, at the Columbia Theatre, Paterson, N. J., presented Uncle Tom's Cabin last week, the sixth of their Summer engagement. This company will continue at the Columbia inactively. There is some talk of its remaining during the regular season.

The Summer season of the Boyle Stock company, Atlanta, Ga., will end June 29. Nately Rice, William McHugh, and J. S. Hollingshead have signed for the Boyle Stock company, Birmingham, next season.

Through A. Milo Bennett's Dramatic Exchange, Chicago, Carl Smith Soerle, Edward Mackaye, Julia Stuart, Frederick A. Thompson, H. Stanley Davies, Enayline Barr, and Eulalia Bennett have been engaged for the Moffet Stock company, Louisville, next season.

The Majestic Theatre Stock company, Utica, N. Y., opened its season June 17 with East Lynne, the cast including Lawrence Grattan, George H. Rowe, Louis Albion, Roy Atwell, Ernest Robison, R. A. Caske, Gertrude Epstein, Kathryn Browne, Elizabeth Hunt, Kate Jepson, and Leola Maye. A large house was in attendance and the company was received with much favor. William Charles Masson's

stage direction was a leading factor in the success.

Belasco and Thall are said to be planning a Pacific Coast stock company circuit, including theatres in at least five cities besides San Francisco.

F. D. Mestow has been engaged for the Fulton Stock company at the Standard Theatre, Kansas City, Mo., opening June 25, as Fifi in The Girl from Texas.

BROOKLYN'S SUMMER STAGE.

SATURDAY, June 22.

The season of high-class diversion at the neighboring beach resorts that got partly under way last Saturday strikes its full gait to-day, and from now on until after Labor Day will remain in unrestricted swing.

Last Saturday evening witnessed the introductory of The Pan-American Girl in the Casino at Bergen Beach. Its book is ascribed to George Totten Smith, and the lyrics are said to be the work of Harry Von Tilzer. The proverbially shrewd lawyer that hails from Philadelphia, in a hunt of microscopic combateness, would probably fail in detecting a scintilla of plot. But as the piece was constructed for laughing purposes, and the majority of its auditors are kept in constant merriment throughout the three acts, what matters it if the story be hard to get at and its reasonableness involved in more or less haze? Some of Mr. Von Tilzer's music is tuneful, and one number, "Where Are You Going?" sung by a double quintette, gets several recalls; though if Florencia had not come to Broadway it is doubtful if this query would have ever been made. Manager Percy Williams has staged The Pan-American Girl neatly and made a selection of competent people for its presentation. The principal burden of work falls upon Al Sheen, who is almost continuously funny as a millionaire manufacturer of corsets that is determined to rid himself of a plethoric bank roll. Scarce a whit behind in the fun making is Charles Warren, who as the promoter of a bad opera company springs innumerable gags that are quickly laughed at by those conversant with the ways of "the merry merry" and the others that in the fullness of time have been permitted to aspire to something a step or two beyond. Charlie Banks, Steve Maley, and William Patten have congenial roles, while Nellie Nichols in the title part, Gertrude De Milt, Virginia Henshaw, and Georgie Francella are assigned to the principal female characters. The Misses Henshaw and Francella evoked their heartiest applause for a repetition of the line of business they introduced a fortnight ago at the Star Theatre, when there in support of the redoubtable "Chuck" Connors. The Exposition Quartette, a left over legacy from the Bob Fitzsimmons season, is in evidence, and contributes the work rendered in support of The Honest Blacksmith, some of it being decidedly meritorious, especially the playing upon two cor- nets at once by one of the four, whose name is modestly kept from the house-bill. Louis Rhinehart, of the Orpheum, directs the orchestra, the stage being managed by Al Sheen. The current bill is likely to last there the better part, if not throughout, the season. At the Trocadero the talent billed was Harry Sebach, Crodus and St. Alva, Constance Windom, Althea Twin Sisters, John T. Cody, Clark and Bates, Bud Daverport, and the De Murths. On the Casino Pier was heard Maurice Ryan, Wright and Lytton, Roba Kaufman, Marion and Hoop, McNamara, the Hel- stons, and the Morrison Sisters.

Manager William T. Grover has more than realized his most sanguine expectations regarding the season at the Brighton Beach Music Hall, for since the beginning of his third season's directorate there last Saturday afternoon the spacious auditorium has been largely filled at every performance, and on two occasions it was found necessary to stop the further sale of tickets. In addition to the performance commented upon in last week's MIRROR, the Marvelous Merrills were added to the bill on Monday for the remainder of the week. The second choice of specialties, starting in on June 24, comprise Bert Coote in a new sketch, Katie Allen, Yankee Comedy Four, Irene La Tour and her dog Zaza, Four Juggling Johnsons, and Vernon, the ventriloquist. The refreshments are Aurie Dagwell and Shaffer's Marine Band.

At Manhattan Beach Shannon's Twenty-third Regiment Band have played each afternoon and evening in the large amphitheatre in front of the hotel. The concerts have been free to the public and will so continue until the return of Sousa and his band on July 8, from which time an admission and reserved seat fee will be exacted. Beginning this Saturday evening the Augustin Poly Musical company begin a four weeks' engagement with performances nightly at 9:30 and matinee on Saturday at 4. The first fortnight will be devoted to The Circus Girl, with The Geisha and A Runaway Girl coming after. Succeeding that will be The Casino Girl, as first exploited at the Casino and later at the Knickerbocker. Then the Castle Square opera company in a short repertoire, the Summer term ending with Jefferson De Angelis and A Royal Rogue.

The season of Palm's Fireworks at Manhattan starts off also to-night (Saturday), this year's edition being termed The War in China. Five performances a week will be given, the days excepted, as in former years, being Sunday and Monday.

The Star had the field to itself in town, with one exception, the bill offered being that shown by The Innocent Maids, the olio being in general far superior to that of the preceding week. Lillian Hill and Gus Clifford got a fair share of approval for a singing and dancing act. The Gar- were revived. Mrs. Spooner announces her next season at the Park to begin on Monday afternoon, Sept. 2. Charles Rice (Ritzheimer), who had been identified with Hyde and Bohman's for a number of years in various capacities, and who for a long time acted as assistant to Henry W. Bohman, succeeding to the proprietorship of that establishment after Mr. Bohman's accession to the business management, and leaving it during the season of 1899-1900, died in this borough after a prolonged illness on Sunday, June 9. The funeral services and interment were private. JUSTAND FAIR.

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WILL STEPHEN STANKOVICH, whose father's name was Loren Halle-Coff, mother's name, Harra; brothers' names, Von Wetters and Chenna, or Stephen Stankovich's wife, Stano Choloquine, or any one knowing the whereabouts of said Stephen Stankovich, please communicate with his brother at once, on most urgent business. JOHN STANKOVICH, Loomis, Placer Co., California. N. B. - Stephen Stankovich is a trainer of bears, monkeys and other animals.

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(ESTABLISHED JAN. 4, 1894)

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EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - - - JUNE 29, 1901.

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MEMBER SUBSCRIPTIONS FOR THE SUMMER.

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THE PASSING OF LOUIS ALDRICH.

Coming practically without premonition, the death of LOUIS ALDRICH was a shock to thousands that had known him as an actor and man, and as a blow to a host of friends who in intimacy had developed for him a respect and an affection that it is the gift of but few men to inspire. And of him it may be said that in the circle of his achievement his loss is irreparable, as the future within that circle will show.

Mr. Aldrich's physical and mental condition had for some time concerned his friends; but there was belief that his sturdy nature would in time overcome his malady, and that he would continue his life of remarkable usefulness to the profession whose dignity he always maintained, and of the organized beneficence of which he for years had been the leading spirit. In his illness he had the expectant hopes for recovery of every person that knew of his work and his usefulness. And thus his death so unexpected was the greater shock.

Here was a man who, with an ambition born of the noblest spirit to serve his fellows, literally wore out his life in the unselfish doing of self-imposed duties. At the seventeenth annual meeting of the Actors' Fund of America, held on June 7, 1898, Mr. ALDRICH, who then had served a year as President of the Fund, opened his first annual address with these words:

A year ago, when you did me the honor of electing me President, I accepted the office gratefully, and with considerable pride; yet at the same time I was most duly sensible of my own limitations, as compared with the magnitude of the work that devolved upon me by your action. I say "work" advisedly, for if the President of this association attends to all that may be brought before him in its government, as well as the supervision of its charities, in a liberal, kindly, yet just and careful manner, he must positively devote the greater part of his time to the work. So when I listened to the speech of the gentleman who had so ably and faithfully filled the office of President for thirteen years, and heard him not only recount the good done in the past, but also tell of the various things that were, in a manner, to be expected and looked for, my heart sank within me as I contemplated what was expected of me; and as I thought more particularly of myself I had a good case of "stage fright" and was unable to speak and thank you, or to hold out reasonable hope for the future of the Actors' Fund.

An overpowering sense of official obligation is illustrated in these words of Mr. ALDRICH, but there was no faint heartedness in his work that led to achievement for the Fund. He labored in season and out of season for the good of the great charity of the profession, and was the head and front of every commendable effort in its behalf from the moment that he assumed the office of President to the moment of his relinquishing the position to which he had given almost a new significance—the significance

of ceaseless, detailed and conscientious work. In his second annual address, noting a lack of consistent enthusiasm in the Fund and the failure to push various projects that had been mooted, Mr. ALDRICH said:

I confess to a feeling of despair at times, when plan after plan is discussed at our annual meetings, enthusiastically applauded and committees appointed thereon, only to have the subjects drop out of sight. And this unfortunate state of affairs is caused mainly by the indifference and neglect of many of our best actors, who, being in prosperous engagements, think little of their own future, and so cannot be expected to care for the systematized relief of their brother professionals.

Here Mr. ALDRICH described one of the inevitable drawbacks against Fund development—the lack of general professional interest in the charity; but the very lack of general interest and general effort but served to inspire him to greater endeavor in its behalf. No detail of administration was too insignificant to enlist his personal attention. He tried to attend to everything, to lend ear to every appeal for aid, to investigate, to judge and to carry out, meanwhile cherishing and forwarding every larger enterprise of the organization without regard for his own time or personal requirements. It was too much for any man to do, because every act in all the interminable detail of the work that Mr. ALDRICH did was based on conscience, and his sensibilities and emotions were constantly played upon while the bare application itself was devitalizing.

LOUIS ALDRICH was practically a martyr to his devotion to a noble work, and his memory will be enriched by the results of that devotion.

HEADS AND TAILS.

THE boycott by union interests of theatres under the control of a Denver manager, who is one of the outsiders of the Theatrical Trust—the insiders of that benevolent organization being the six persons that organized it "for the benefit of the parties hereto," and the outsiders being the managers of local theatres who pay the Trust generously for the privilege of doing business, some of which have been described in THE MIRROR, and others of which have been the subjects of "stories" in the Denver newspapers.

One of the latest publications in this matter by the Denver press was a copy of the agreement between the manager of the circuit of which Denver is the center and the amusement company that controlled the one house in Denver that has been made the subject of much controversy—the Denver Theatre; and that contract is of the essence of the Trust business method, of which two striking features are the exaction of five per cent. of the gross receipts for "booking" a theatre, and such control of the bookings as to leave the local manager of a house absolutely powerless to select or reject, while giving the Trust agency—which means the Trust itself—absolute power to book whatever it pleases and to reject whatever it pleases.

This is as it should be, of course, from the Trust viewpoint; for it reduces the local manager to the grade of a janitor; it resolves his opportunity for profit to the mere chance of good business; it does not permit him to "play favorites," as the saying is, and in short it puts his property, as well as his own services, in Trust hands. On the other side, it makes Trust profit sure, as there is no possibility of loss to the interest that gets five per cent. of the gross; it gives the Trust opportunity either to play favorites or to shut out attractions that will not "come to time," and it reduces the theatrical business to a beautiful system—from the viewpoint of the insiders, who, few in number, are thus permitted to enjoy the fruits of a practical monopoly, among such fruits being about everything of theatrical profit there is in sight and such little consequent things on the side as private yachts, residence in millionaire districts, and other details of favored existence which these persons so conspicuously adorn.

The ancient verbal trick with the penny, "heads I win, tails you lose," was the forerunner of this wonderful "business" system.

SARAH'S JEST.

SARAH BERNHARDT, at a dinner in London with the so-called "Napoleon of the theatre," CHARLES FROHMAN, expressed a jest as to Romeo and Juliet the point of which the "Napoleon of the theatre" failed to catch. In fact, he took the jest as earnest, and set about to newly prove that he is the "Napoleon of the theatre." He caused to be cabled to this country a magnificent plan to star Sarah jointly with an esteemed American ingenue in Romeo and Juliet.

Most of the newspapers in this country at once saw the joke, and supplemented it with appropriate facetiae. Two newspapers in New York that keep the phrase

"Napoleon of the theatre" in logotype form, for the convenience of frequent and serious use, having no sense of humor as to the employment of that phrase, saw a tremendous and legitimate achievement instead of the original jocularity in Sarah's proposition and the bustling adoption of it as a theatrically weighty matter by the "Napoleon of the theatre." The Herald was one of these newspapers. Usually the Herald prints copied jokes—it never has original jokes—in the fine type commonly used for such "fillers" in conventional journalism. SARAH'S jest, however, was handled by the Herald—in line with its usual sense of the profound importance of the uprisings and downfalls of the "Napoleon of the theatre"—with all the typographical pomp and circumstance that befit a prodigious event. Thus the joke was on the Herald as well as on the "Napoleon of the theatre."

But the Herald and the "Napoleon of the theatre" were not the only victims. The Sun was unconsciously as amusing as the Herald, and from like influence. It is true that the Sun the other day on its editorial page laughed at the SARAH jest, but the next day on its "dramatic" page it repented of its mirth and approached the subject as one worthy of the most serious attention. Perhaps with a suspicion that it had not already made out a case, it on last Sunday returned to the matter thus:

Of course, the most brilliant promise as to the use of Shakespeare next season lies in the project of SARAH BERNHARDT and MAUDE ADAMS acting together in Romeo and Juliet.

A Paris cablegram to the World on Sunday reiterated the statement that SARAH was shrewd enough to make some days ago, to the effect that she was only joking. It is evident, however, that it will be some time before the Herald, the Sun and the "Napoleon of the theatre" get at the humor of the matter.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.)

R. C. New York city: Ralph Stuart, it has been announced, is to star next season in Kit Carson.

C. A. C. Washington: Mrs. Leslie Carter may be addressed in care of her manager, David Belasco, Carnegie Hall, New York city.

M. J. Buffalo: Marie Tompost made her American debut at Palmer's Theatre, Aug. 7, 1890, as Kittle Carroll in the first production in this country of The Red Hussar.

A READER, Chicago: Walter Jones' first New York appearance in 1892 was at Palmer's Theatre, May 15, 1893. Mr. Jones was about twenty-two years old at the time.

A. G. Savannah: The present Madison Square Garden was opened June 16, 1890, with a concert by Eduard Strauss and his orchestra and two ballets, Choosing the National Flower and Peace and War.

P. K. Milwaukee: See the advertising columns of THE MIRROR for the names and addresses of reliable dramatic agents in New York. Write to George H. Macintyre, Secretary of the Actors' Society.

DRAMATIC STUDENT, Chicago: The young women now appearing in the Florodora sextette at the Casino are Susan Drake, Chalis Wynter, Marjorie Relyon, Alice Tolands, Daisy Greene, and Cathryn Sears.

A. O. T. Cleveland, O.: 1. Complete descriptions of the traditional make-up of the characters in plays are usually printed in the play-books. Further information as to make-up may be obtained from any well-informed theatrical costumer. 2. The songs and the incidental music generally used in productions of Don Cesar de Bazan are taken from the opera of Manizaba, which is based upon the same subject as the play. The musical score of Manizaba may be obtained from the Oliver Ditson Company, Boston.

L. A. C. Cleveland: Patience was sung in New York city by three companies during the Summer of 1882. At the Standard Theatre, July 19, a company under the management of I. W. Norcross sang Patience with this cast: Reginald Bunthorne, John Howson; Archibald Grosvenor, Charles J. Campbell; Colonel Calverly, Charles J. Dunstan; Duke of Dunstable, Walter P. Hampshire; Major Murgatroyd, George Schiller; Lady Angela, Grace Atherton; Lady Jane, Gertrude Crane; Lady Saphir, Fannie Hall; Patience, Marie Hunter. The second production was by Hirschy and Bohnert's company at the Bijou, June 17. The cast: Reginald Bunthorne, John Howson; Archibald Grosvenor, Digby Bell; Colonel Calverly, Charles J. Dunstan; Duke of Dunstable, Alonzo Hatten; Major Murgatroyd, F. S. Guise; the Solicitor, Harry Standish; Patience, Lily Post; Lady Jane, Laura Joyce; Lady Angela, Emma Guthrie; Lady Saphir, Vic Reynolds; Lady Ella, Susie Winner. The third production was at Wallack's by the Boston Minature Ideal Opera company, cast thus: Reginald Grosvenor, Master Arthur Dunn; Archibald Grosvenor, Master Harry Hamilton; the Solicitor, Master Eddie Jacobs; Colonel Calverly, Master Augustus Collins; Major Murgatroyd, Master Frank Keef; Duke of Dunstable, Master George Morgan; Lady Angela, Marguerite Fish; Lady Saphir, Lillian Caley; Lady Ella, Minnie Connor; Lady Jane, Ida Muller; Patience, Jennie Dunn.

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ACTORS' CHURCH ALLIANCE NEWS.

The twelfth and last reception of the season of the New York Chapter of the Alliance was held last Thursday evening, June 28, in the large hall of St. Chrysostom's Chapel (Trinity parish). There were about two hundred and fifty members of the Alliance present, together with their friends, most of whom joined the Alliance at the close of the reception. The Rev. Thomas H. Sill, vicar of St. Chrysostom's and chaplain of the Alliance, presided, and gave those present a very warm welcome.

"The Alliance is simply coming home at the close of its second year," the speaker said, "for the first service and reception were held in June, 1899, in this building. No one is prouder of the wonderful growth of the movement than I am, and I wish it unbounded success." The General Secretary, the Rev. Walter E. Bentley, followed with a brief review of the present situation of the Alliance and showed the great need of some officer devoting his entire time to the extension of the movement. Continuing, Mr. Bentley said: "The late directing Chaplain in Chicago, the Rev. Ernest M. Stires, who comes to this city as rector of St. Thomas' Church in September, is planning a service for the Alliance before he leaves Chicago, and hopes that the chapter in that city will soon be definitely organized and get in working order." The Secretary also discussed the need of occasional meetings wherein members could hear the results of the work and offer suggestions for future plans, and in this way members would become active partners in its extension. Two violin solos—a gavotte by Ries and a serenade by Bohm—were given by Ruth Baynam and heartily applauded. Dr. Van Amringe, dean of Columbia University, followed in a witty speech, in which he showed his appreciation of the good work that the Alliance is doing. The next number announced was a solo by Madame Katherine Evans Von Klenner, but she was unable to be present. Aunt Louise Eldridge was called for and cheerfully responded with a short recitation. W. H. Stewart, director of the American School of Opera, sang very finely, and Mrs. W. G. Jones favored the audience with an appropriate recitation. Two little girls, the Misses Harris, of the Madame Butterfly company, then recited, and the evening closed with refreshments and dancing.

The General Secretary has received an offer from a member of the Alliance to establish a sustaining membership fund, and also a life membership. The plan has been received with favor and will come up for consideration early in the fall.

The address of the Rev. Walter E. Bentley, General Secretary, is No. 375 East One Hundred and Seventy-sixth Street.

AMATEUR NOTES.

The class of 1901 of the University of Minnesota presented, on June 3 at the Lyceum, Minneapolis, an original military musical review, entitled When Eagles Blow, written by Amy Robbins, Margaret Moore, and George Northrop, all of '01. The production was an elaborate one, and the stage direction was in charge of Clayton D. Gilbert. On June 14 Mr. Gilbert's pupils at the Johnson School of Music, Grafton, and dramatic Art acted at their commencement the playlet Four Bright Ideas. In the cast were Maude Moore, Ida Millward, Eliza Stanford, Edith Jackson, Della McFarlan.

Students of Lake Erie College played scenes from A Winter's Tale at Painesville, O. June 18, the cast including Margaret H. Clark, Louise E. Hoffman, C. Louise Lane, Margaret S. Hastings, Flora C. Fitch, Pendelope S. Warn, Harriet M. Silsby, Ethel A. House, Florence Crocker, Florence Wheelock, Nellie Parkes, Anna R. Davis, and Frances Wright.

The comedy, Charlie, was played at Alentraz Hall, West Oakland, Cal., June 11, by members of Unity Chapter, No. 65, O. E. S., under the direction of Hilma A. Ruttlin.

As You Like It was played by the graduating class of Indiana University at Bloomington, Ind., June 17.

An outdoor performance of The Winter's Tale was given by students of Well-sley College, June 19.

MUSIC NOTES.

Pupils of Madame Marchesi gave a concert in Paris June 18, at which the following Americans appeared: Margaret Chalmers, of Atlanta; Ellen Beach Yaw, of San Francisco; Claudia Hocken, of Boston; Lucie Lenoir, of Cleveland; Elizabeth Parkinson, of Kansas City; Lou Ormsby, of Omaha, and Kathryn Coven, of Charleston, S. C.

The Tuesday Musical Club, of Rochester, has settled out of court its suit for \$700 damages against Maurice Gran for alleged breach of contract in Madame Schumann-Heink's failure to appear at a concert given by the club on Sept. 18. By the terms of settlement Mr. Gran pays \$300, the actual loss sustained.

LETTER TO THE EDITOR.

War Department News.

HAZLETON, Pa., June 29, 1901.

To the Editor of The Dramatic Mirror:
Sir, I notice that you are publishing a list of theatrical people that served in the Civil War. I am of that class, having been a member of Company C, Sixth Massachusetts, the regiment that marched through Baltimore on April 19, 1861. At that time I was but sixteen years old. Yours very truly,
J. AL. SAWELLE.

THE PLAYERS' CHRONOLOGY.

June.

23. John Philip Kemble's last appearance as Coriolanus, at Covent Garden, London, 1817.
- Birth of Charles R. Hale, at Ballington, Eng., 1819.
- Death of Thomas Flynn, in New York, 1849.
- Birth of Jennie Kimball, at Portland, Me., 1848.
- Birth of Aubrey Routledge, in London, 1869.
24. Death of Charles Mathews, Jr., 1878.
- Robert William Elliston's first appearance, at the Haymarket, 1796.
25. American debut of John Sefton, at the Walnut Street Circus, Philadelphia, 1827.
- Birth of Samuel W. Glenn, in Baltimore, 1828.
26. Death of J. W. Kelly (J. W. Shields), in New York, 1896.
27. Birth of Henry E. Abbey, at Akron, O., 1846.
- Debut of John T. Raymond, as Lopez, in The Honeycomb, at Rochester, N. Y., 1853.
28. Death of Charles Mathews, Sr., at Plymouth, Eng., 1855.
- Death of Anne Branton (Mrs. Merry, Mrs. Wignels, Mrs. Warren), at Alexandria, Va., 1808.
- Birth of George Clarke, in Brooklyn, N. Y., 1840.
29. Farwell appearance of Sarah Siddons, at Covent Garden, 1812.
- Death of William F. Hays, in New York, 1897.

THE USHER.



The death of Louis Aldrich is an irreparable loss to the Actors' Fund, and in many respects to the profession of the theatre in this country. His indomitable energy and his unswerving loyalty to the original principles underlying this unique charity were invaluable. It is not likely that another man will soon arise with the equipment and the enthusiasm and the genius to illuminate and inspire the work of this institution as it was illuminated and inspired by Mr. Aldrich.

Many years ago—in the Fund's infancy—Mr. Aldrich, who was not yet one of its officers, brought forward a plan to increase the revenues of the Fund by placing a small tax upon engagement contracts. The plan was not adopted, but the unselfish interest it illustrated was never afterward relaxed by its proposer, who soon became one of the leading spirits in the affairs of the organization.

Those were the days of Palmer, Colville, Henderson, and the other conservatives. At first they were inclined to view Aldrich as radical and extreme in his ideas respecting the management of the Fund. But it was not long before he impressed his honest individuality and his wise judgment upon his associates so strongly that they began to look to him for counsel and guidance.

Impulsive Louis Aldrich certainly was, and tireless in the insistence of his views; but nine times in ten his impulses redounded to the benefit of the Fund and his views were based upon rare good sense.

He gave the latter part of his life to the Fund, generously and without a thought of self. For its sake he declined professional engagements that would have impaired his opportunities to be useful and taken him away from the work.

Early and late he gave his thought and his labor to the Fund. Through personal solicitation he brought a large number of life and annual members into the fold; several times had it not been for his personal effort and his resistless appeals for support, the membership would have shrunk to next to nothingness.

In Fund matters he knew no friends and no foes. The usefulness, the dignity, and the expansion of the institution were his only concern. "Is it for the Fund's best interest?" was the only question he believed it incumbent upon him to consider whenever a new thing was suggested in the line of administration.

He strove to safeguard the Fund from imposition, and yet no man ever connected with its direction had a tenderer, more sympathetic heart, from whatever source came the appeal for aid.

When he was urged to accept a salary for his invaluable services a few years ago—a salary that he would have earned many times over—he declined the offer, although at the time and for long previously his Fund work had restricted his income to the interest upon the investments which represented his modest savings from the My Partner period.

Surely, here was a remarkable man—a man among men—a man of whose memory every member of the profession should be proud.

The dramatic profession is not ungrateful, and if there ever was a man whose name should be remembered and perpetuated, it is the name of Louis Aldrich.

Edwin Forrest has a monument in the Edwin Forrest Home, at Holmesburg; Edwin Booth has left a legacy and a memorial in The Players, of this city. These were actors upon whom fortune smiled and they were able to make noble bequests to their comrades and successors.

Louis Aldrich was unable to endow the Fund—to place it in perpetuity beyond the possibility of decline or the jeopardy of existence. He would have done this, beyond a question, had the means been his; but he did more than that; he gave it his heart, his soul, and his life.

In a sense what he did is a monument; but we live in a busy, obliterative age, and there is danger that forgetfulness may come with the lapse of time and the passing of the men and women that will cherish Louis Aldrich's life-work in grateful memory while they remain.

How, then, shall appreciation be shown and how shall honor to Louis Aldrich be expressed in permanent form?

A thousand men and women of the stage would respond to-morrow if they were asked to contribute to an Aldrich monument in bronze or stone. But were he able to communicate his wishes, would he commend this sort of memorial? Would he advise a mute and costly emblem placed upon a grave in a

distant cemetery, useless except as a token of admiration? Those that know him best will answer that question in the negative.

It would seem that the monument to Louis Aldrich should be the Actors' Home, to the advocacy of which he devoted great thought and to the accomplishment of which he gave the last year of his active life.

THE ALDRICH HOME FOR ACTORS.

That name would be a more glorious monument to the man than any form or idea that could be chiseled in marble or molded in bronze. And with that name the Home would conserve to the profession upon whom it must rely for maintenance and support a shining example of duty and devotion.

To the members and officers of the Actors' Fund Association the suggestion is committed for their consideration. Meanwhile, the views of members of the profession upon this subject will be appropriate and timely.

SHAKESPEARE FOR POINTS.

The sapient gentleman, whoever he was, that vouchsafed the maxim that there was nothing new under the sun, probably would have taken it all back if he had happened into the Strollers' pretty clubhouse on Madison Avenue last Thursday evening. For he would have seen what his philosophy never dreamt of—namely and to wit, a "Shakespearean contest for points." Just what a Shakespearean contest for points is the gentle reader no doubt yearns to be told. Well, then, a Shakespearean contest for points is—or was in this instance—a sort of histrionic scrap, or mill, or bout, pulled off more or less according to Marquis of Queensberry rules, the punching bag of each contestant being, not the other contestant, but a segment of Shakespeare. The said segment in the contest with which this chronicle deals was from Hamlet, and consisted of Scene II, Act I, and Scene IV, Act III. The contestants were Edward Fales Coward, champion Shakespeareanist of the Strollers, and Harrison Blake Hodges, of like rank in the Players. There was a judge for the Strollers in the person of Colonel Franklin Bartlett and a judge for the Players in the person of David Torrence. The responsible post of referee was filled by Franklin H. Sargent. A single supporting cast served for both contestants, and excellent costumes and sufficient stage settings were provided. As the provisions of the Horton law seemed in no danger of being violated, the police did not interfere, and a large audience of Strollers and Players and invited guests filled the pretty little theatre in the clubhouse.

Before the mill began Secretary George H. Hamlin, of the Strollers, told how the arrangements for the fight had been made. Mr. Coward, so the story ran, had been inspired during a recent billiard game to post verbally a challenge to play Hamlet against any and all comers for \$5 an act, the gate receipts and a percentage of the revenue from the kineoscope pictures. A taker for this sweeping challenge was found in Mr. Hodges, who was ready and will to joust for the honor of the Players. The signing of the articles followed immediately.

Mr. Hamlin's speech over, the tourney began. For some reason the combatants omitted the usual preliminary hand-shake, and the curtain went up on Mr. Coward's first round. Mr. Coward was nothing if not a forceful Hamlet. He went at his task with grim determination and hissed out his words between gritted teeth. He made his points emphatically, and there was no question of his earnestness. His reading was intelligent and his enunciation clear. After each of his rounds he was called out by uproarious applause.

There was a short intermission before Mr. Hodges' appearance, during which excitement ran high. During his first scene Mr. Hodges seemed a little uncertain of himself, and his mild and quiet manner contrasted with Mr. Coward's vehemence. The fact that Horatio stumbled in his lines was a handicap for Mr. Hodges in this scene. In the second scene he showed much improvement. He read thoughtfully and his stage business was good. Bountiful applause also rewarded Mr. Hodges, and there was, too, a well deserved call for Josephine Morse, who acted the Queen excellently. The players of the other roles were William Duncan Preston, Horatio and the Ghost; Otto Cushing, Marcellus; Evelyn Drex Benson, Bernardo. Mr. Sargent declared Mr. Coward entitled to the victor's belt. By how many points he didn't say. One dissenter to this ruling held that Mr. Hodges should have had the decision, because he wore the most whiskers, but he found no supporters.

It wouldn't be surprising if this first Shakespearean contest for points should incite others, for several others suggest themselves. Why, for instance, shouldn't the Professional Woman's League and the Twelfth Night Club organize a bout between rival Rosaninds?

A NOVEL LIBEL CASE.

A number of the members of the late Amphion Theatre Stock company, Brooklyn, not having received salaries from Edward C. Brennan, the manager and supposed financial backer of the enterprise, decided to hold a benefit for themselves at Arion Hall, Brooklyn, last Wednesday evening.

In the announcements of the benefit it was mentioned that the reason for it was that some of the participants had not been paid by Mr. Brennan for their engagement at the Amphion. This public statement led Mr. Brennan to swear out warrants for the arrest of four of the beneficiaries on the charge of malicious libel.

The Judge, after listening to a statement of the case, paroled the prisoners until next Friday, when a formal hearing will be held.

BENEFIT FOR MAJOR WILLIAMS.

A benefit for Major George F. Williams, the veteran journalist, under the direction of the New York Press Club, was given at the Herald Square Theatre Sunday evening, and realized about \$1,800. Among those that appeared were Emma Carus, Eleanor Falk, George Evans, Edna Aug, Ernest Hogan, Loney Haskell, Al Von Tilzer, Master Willie Howard, Charles B. Ward, and Belle Stewart.

DANIELS IN MISS SIMPLICITY.

Kirke La Shelle last week secured from R. A. Barnett the rights of Miss Simplicity, the extravaganza that was produced not long ago by the New England Bankers' Association, and will use it as a vehicle for Frank Daniels next season. The leading role is of the same sort as those in which Mr. Daniels has made his greatest successes.

FANNY MORANT DEAD.

News has just been received here of the death on Nov. 1, 1900, at Brighton, England, of the famous Fanny Morant, who a quarter of a century ago was among the most popular actresses on the American stage. She made her last appearance twenty years ago, and so completely did she hide herself in her retirement from the public eye that her old associates and admirers long since lost track of her. She is remembered by older theatregoers, however, as an actress of rare personality, grace and accomplishments, and regret over her passing, though tardy, is none the less sincere.

Miss Morant was born in Hampshire County, England, in 1821. She received her education in a convent in Paris. When she was but sixteen her father died, and she became the breadwinner for her mother and two younger sisters. For a time she was a governess, but that occupation ill suited her temperament, and she decided to go upon the stage. She made her first appearance at the Drury Lane Theatre, under the management of James Anderson, as walking lady of the regular stock company. Her talent for the stage was so marked that very soon opportunities were offered to her to advance herself. She understudied the leading women of the company, and during her first season she often appeared in the heroine roles.

In 1856 Mr. Anderson brought her to America with his company for an eight months' season. At its conclusion Miss Morant decided to remain on this side of the Atlantic. She played here from that time until her retirement twenty years ago. In 1875-76 she made a starring tour over the country, and upon her return to New York she was engaged as leading woman at the old Broadway Theatre, under the management of Edward Eddy. She made her first appearance there on Oct. 18, 1878. The following Summer she played in San Francisco, again with James Anderson. After five months in the West she came back to New York.

On Jan. 28, 1890, Miss Morant was married in this city to Charles Smith, a wealthy manufacturer, of Warren, R. I. Her marriage did not interfere with her stage career. She was engaged by James Wallack to play the role of the Governess in The Romance of a Poor Young Man, and her success in the part led to a permanent engagement with the Wallack company. She remained a member of that organization until the Spring of 1899.

Miss Morant's next engagement—one of the most important of her career—was with the stock company at Booth's Theatre. She made her first appearance there as the Nurse in Romeo and Juliet in August, 1899. The next production was Rip Van Winkle, with Joseph Jefferson in the title-role, in which Miss Morant played Gretchen. Subsequently at Booth's Theatre she made notable successes as the Queen in Hamlet and as Lady Macbeth with Edwin Booth.

In June, 1879, she became a member of Augustin Daly's company at the Fifth Avenue Theatre, making her first appearance as the Countess Clothilde in Sardou's *Fernande*. In the Spring of 1871 she supported Charles Matthews in *Not Such a Fool as He Looks* at the Fifth Avenue. She remained a member of the Daly company until 1874, taking important parts in all of the productions made by that brilliant organization. Among the important roles that she originated was *Olivia Alston* in *Saratoga*. When Daly's new Fifth Avenue Theatre, at 728 Broadway, was opened in 1873 she was prominent in the ceremonies attending the opening. Among her associates there at that time were William Davidge, Mrs. Gilbert, Fanny Pavenport, James Lewis, George Clarke, Sara Jewett, Kate Claxton, and Clara Morris.

In the Summer of 1874 Miss Morant and Mr. Daly had a disagreement over the terms of a contract that resulted in a lawsuit. Mr. Daly won the suit and Miss Morant left his company to join the stock company at the Union Square Theatre. On Aug. 19, 1874, she made her first appearance at that playhouse in the part of Mrs. Reid in *June Eyre*. In November, 1875, she originated the role of the Countess de Vernay in *Rose Michel*, and the next month she originated in America the role of the Countess de Linieres in *The Two Orphans*, both productions being at the Union Square. Her farewell to the stage occurred in 1879, when she appeared in the character of the Countess in *The Danicheffs*.

Miss Morant's retirement from public life was occasioned by ill health. She went to Providence, R. I., for rest, and finally settled there permanently. She was independently wealthy and passed the last years of her life in luxury. She went to England only a few months before her death.

FAIRY TALES.

The end of this season, like the end of other seasons, reveals a waste of shattered records. Nine out of every ten managers one meets tell Munchausen-like tales of the records their respective companies broke in this theatre or that. These tales are told every year, whether the season has been good or bad, and the records are smashed year after year till it would seem that the high water mark for gross receipts at most theatres must have risen to an almost Himalayan height. Either that or else the records must have properties the reverse of those possessed by metals, so that they contract with the heat of Summer only to expand during the cold of Winter. At a certain theatre in one of the largest cities nearly every company that has appeared there during the past three seasons has been declared to have "broken the house record." And yet this particular theatre has been prosperous for many years and must have had a good original record to start with, and the utmost capacity of the theatre must have been played to long ago. Nevertheless, this "record" is "broken" every few weeks. The limit is never reached. This is only one out of many instances of the unusual elasticity of records. But, anyway, who believes these stories? They are among the fairy tales of the theatrical business, tales that if collected and published in book form would make a dictionary look like a date book.

RICE SECURES A NEW COMEDY.

Myron K. Rice signed on Saturday a contract with Mark E. Swan to produce next season Mr. Swan's latest comedy, *Whose Baby Are You?* that was tried in the West last season and scored a decided hit. Mr. Rice's company will be headed by May Vokes, famous as Tilly in *My Friend from India*, who will have an Irish character part that will give her great opportunities. The supporting company will be composed of the best obtainable players, and Mr. Rice intends to provide a complete and handsome scenic equipment. The season will open about Sept. 9 in the West, after which the South will be visited.

PERSONAL.



HAINES.—Robert T. Haines, whose portrait appears above, has just closed a season as leading man with Viola Allen, where his performance of Don John in *In the Palace of the King* won high praise. Mr. Haines is now filling a Summer engagement with the Thawheiser company, Milwaukee. For next season he has been engaged as Mrs. Fiske's leading man.

PATEL.—The castle of Craig-y-Nos, in Wales, the home of the Baroness Cederstrom, was put up at auction in London June 18. The reserve price, \$250,000, not being bid, the castle was bought in for \$225,000.

CLARKE.—Harry Carson Clarke is at the Auditorium Hotel, Chicago, looking over plays for next season. He will come to New York shortly.

ROYLE.—Mr. and Mrs. Edwin Milton Royle (Selena Fetter) will next season forsake vaudeville and return to the legitimate, appearing in Love's Victory, a comedy by Mr. Royle.

HOLLAND.—Joseph Holland retired from the cast of *The Brixton Burglary* last Saturday, and George Probert succeeded him.

BINGHAM.—Amelia Bingham bought, on June 19, for \$42,500, the house No. 40 East Thirty-first Street.

RICKARD.—Amy Rickard has been engaged by Frank McKee to head his Janice Meredith company next season.

DROUOT.—Robert Drouot has been engaged by Rich and Harris for the leading part in Leo Dietrichstein's new play, *The Last Appeal*, to be seen at the Garrick Theatre next season.

TRACEY.—Minnie Tracey is appearing in a series of concerts in Paris, under the backing, it is said, of Paul M. Potter.

CORINNE.—Corinne, now in England, is having written a new musical play, based upon Spanish life, in which she will open on Aug. 31.

LITT.—Jacob Litt returned from Europe last Friday and left the next day for his country home.

SWEATHAM.—Willis P. Sweatham has been quite ill at his home, "Lodge Bohemia," Lake Leddyuskung, Pa. He is convalescing now and hopes to be all right in a few days. He took a severe cold in driving from New York to the lake a couple of weeks ago.

DE KOVEN.—Mrs. Reginald De Koven, who has been ill in Chicago, is recovering.

DREW.—John Drew sailed from Southampton on June 22. On his arrival in New York he will go at once to his home at Easthampton, L. I.

RELASCO.—Zaza Belasco, who scored a hit during the past season in *My Lady*, has become a newspaper girl and is making a fine record as a special writer for the Boston Post.

LOW.—Mrs. Edwin H. Low, of Low's Exchange, will sail for Europe on the *Potsdam* July 15. She will spend two months in Switzerland and return to her post early in the Autumn.

HACKETT.—Mr. and Mrs. James K. Hackett (Mary Manning) are returning to America after a week in London, on the *Commonwealth*, which is due here on Thursday.

MONAHAN.—Michael Monahan, poet, essayist, lecturer, and critic, has become an "honest Roycroftian," at East Aurora, N. Y., and announces a new lecture evidently based on his new environment, entitled "Work, Play, and Aesthetics."

DUNSMITH.—John Dunsmuir, last season the basso of the Bostonians, has been engaged by Kurke La Shelle to sing the role of Charles the Bold, in *Princess Chast*, supporting Marguerita Sylva.

MURRY'S JOKE.

The West Baden Springs, Ind., Hotel, that was burned the other day, had a fine large ball room in which the scene of the second act of *Lost River* is laid. When Jules Murry, who is to manage *Lost River* next season, read of the burning of the hotel, he thought of the ball room set, then reposing intact in a fire proof storeroom. Then he thought of a joke. He sat down and wrote in the hotel proprietor a telegram that read as follows: "Sincere condolences. Have your ball room in storeroom here. Stand I send it? Water tight and in good condition."

CURRENT AMUSEMENTS.

Week Ending June 29.
Manhattan Borough.
 METROPOLITAN (42nd Ave. and 14th St.), Closed Sat. Eve., June 25.
 CLEVELAND (222 1/2 Ave. and 12th St.), Closed Sat. Eve., June 25.
 HAMILTON OPERA HOUSE (229-231 West 42nd St.), Closed Sat. Eve., June 25.
 HERBERT AND STAMMERS (229-231 West 42nd St.), Closed Sat. Eve., June 25.
 CROTONA (122nd St. and Lexington Ave.), Continuous vaudeville, 2-10 p. m., also The Old Man and the Pigeon, Saturday, June 25.
 ST. NICHOLAS GARDEN (95th St. and Columbus Ave.), Third season of Kalliopean orchestra—beginning Sat. June 25—1st week of season.
 CIRCLE MUSIC HALL (Broadway and 40th St.), Closed.
 TERRACE GARDEN (50th and 58th Sts.), nr. Lexington Ave., The Clowns of Normandy—2d week.
 MAJESTIC (42nd Ave. and 5th St.), Now building.
 PROCTOR'S PALACE (52nd St., bet. Lexington and Third Aves.), Continuous vaudeville—2-10 to 12 p. m., also All the Comforts of Home—12 to 12:30 p. m.
 CARNegie HALL (Seventh Ave. and 57th St.), COLOMBAL (1364 Broadway and 164-170 West 47th St.), Now building.
 NEW YORK (Broadway and 45th St.), The King's Carnival—2d week—4-10 p. m.
 HERKES BLOSSOM GARDEN (Broadway, 45th and 44th Sts.), Opened Mon., May 27. Vaudeville every evening, irrespective of weather. 5th week.
 CATERION (Broadway and 44th St.), Closed Sat. Eve., June 25.
 BERKLEY LYCEUM (23 West 44th St.), Closed Sat. Eve., June 25.
 VICTORIA (Seventh Ave. and 42d St.), Closed Sat. Eve., June 25.
 REPTILIC (257 211 West 42d St., adjoining the Victoria), Closed Sat. Eve., June 25.
 HAMMERSTEIN'S PARADISE GARDEN (Northwest cor. of 42d St. and Seventh Ave.), Opened Tues., May 28. Fully protected glass inclosure—Vaudeville concerts nightly—5th week.
 AMERICAN (Fourth Ave., 42d and 41st Sts.), Closed Sat. Eve., June 25.
 ROSE GARDEN (Southeast cor. of 42d St. and Eighth Ave.), Opened Thurs., June 29.—The Mikado—2d week.
 MICKAY HILL (Lexington Ave. and 41st St.), Closed Sat. Eve., June 25.
 BROADWAY (Broadway and 41st St.), Closed Sat. Eve., June 25.
 MENDLSON HALL (117 West 40th St.), Closed Sat. Eve., June 25.
 METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Closed Mon. Eve., April 25.
 CASINO (Broadway and 39th St.), Closed Sat. Eve., June 25.
 KNOX-ROCKEFELLER (Broadway and 38th St.), Francis Wilson in The Strollers—1st week—1 to 7 p. m.
 HERALD SQUARE (Broadway and 35th St.), The Brighton Ragtime—4th week—41 to 48 Times.
 GARDEN (45th St., east of Sixth Ave.), Captain Jinks of the Horse Marines—2nd week—163 to 170 Times.
 HAMMERSTEIN'S BRICK LANE (322-332 West 35th St. and 33rd St. bet. 4th St.), Now building.
 KOSTER AND BIAL'S (345-349 West 34th St.), Vaudeville every afternoon and evening.
 KOSTER AND BIAL'S ROOF GARDEN (345-349 West 34th St.), Opened Mon., June 17—Nightly vaudeville.
 SAVON (312 West 34th St.), Closed for fourth time of current season. Sat. Eve., March 23.
 MANHATTAN (125-127 Broadway), Closed Sat. Eve., April 27.
 THREE ANKLES (Third Ave. and 31st St.), Closed Sat. Eve., April 27.
 EDON (123 Broadway), Closed Sat. Eve., June 1.
 WALLACE'S (Broadway and 30th St.), Closed Sat. Eve., June 1.
 DAILY'S (Broadway and 30th St.), Closed Sat. Eve., June 1.
 WEBER AND FIELDS' (Broadway and 29th St.), Closed Sat. Eve., April 29.
 COMEDIE (Broadway and 29th St.), Closed Sat. Eve., June 29.
 PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous vaudeville—12:30 to 10:45 p. m., also The Cape Mail and The Man from Mexico.
 GARDEN (Madison Ave. and 27th St.), Closed Sat. Eve., June 1.
 MADISON SQUARE GARDEN (Madison and Fourth Aves.), 27th and 28th Sts.).
 MINER'S (312-314 Eighth Ave.), Closed Sat. Eve., June 8.
 MADISON SQUARE (24th St., nr. Broadway), William Collier in On the Quiet—2nd week—156 to 163 Times.
 LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), Closed Sat. Eve., April 13.
 ECKEN MUSEE (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and vaudeville.
 PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Continuous vaudeville—12:30 to 10:45 p. m., also To Ogle Season and The Sonnet.
 GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat. Eve., June 15.
 IRVING PLACE (Southwest cor. 15th St.), Closed Wed. Eve., May 19.
 FORTENTRE STREET (14th St., nr. Sixth Ave.), Closed Sat. Eve., May 25.
 KEITH'S (East 14th St., nr. Broadway), Continuous vaudeville—12:00 to 11:00 p. m.
 ACADEMY (Fifth Ave. and 14th St.), Closed Sat. Eve., May 18.
 TONY PASTOR'S (143-147 East 14th St.), Continuous vaudeville—12:30 to 11:00 p. m.
 NEWY (126-132 East 14th St.), Closed Mon. Eve., June 2.
 GERMANIA (147 East 8th St.), Closed Sun. Eve., May 19.
 LONDON (235-237 Bowery), Closed Sat. Eve., June 8.
 PEOPLE'S (199-203 Bowery), Closed Mon. Eve., May 27.
 MINER'S (163-167 Bowery), Closed Sat. Eve., June 15.
 THALIA (46-48 Bowery), Closed Tues. Eve., June 11.
 WINISOR (45-47 Bowery), The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176-194 Montague St., White Rats), Benefit Sat. Eve., June 29.
 PARK (383 Fulton St.), B. S. Spooner Stock in A Happy Fair and The Daughter of the Regiment—2nd week of season.
 HYDE AND BEHMAN'S (240-252 Adams St.), Closed Mon. Eve., June 3.
 NOVELTY (Driggs Ave. and South 4th St.), Closed Mon. Eve., May 13.
 GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.), Closed Sat. Eve., June 1.
 PAYTON (Lee Ave., opposite Taylor St.), Closed Sat. Eve., June 15.
 UNIQUE (194-196 Grand St.), Closed Thurs. Eve., May 29.
 LYCEUM (Montrose Ave. and Leonard St.).
 CATERION (Fulton St., opposite Grand Ave.).
 AMPHION (427-441 Bedford Ave.), Closed Fri. Eve., May 29.
 STAR (137-139 Jay St., nr. Fulton St.), The Gay Girls of Gotham.
 COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat. Eve., May 18.
 GALEY (Broadway and Middleton St.), Closed Sat. Eve., May 22.
 RIJOI (Smith and Livingston Sts.), Closed Sat. Eve., May 11.
 MONTAUK (585-587 Fulton St.), Closed Sat. Eve., June 8.
 FORTY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sun. Eve., May 26.
 ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.), Closed Sat. Eve., June 15.
 POLLY (Graham Ave. and Bebevoise St.), Now being completed.

AT THE THEATRES.

Knickerbocker—The Strollers.

Musical comedy in a prologue and two acts, adapted from the German of Krenn and Lindau, by Harry B. Smith. Music by Ludwig Engländer. Produced June 24.
 August Lump Francis Wilson
 Don Juan del Tobasco D. L. Don
 Kaiser Eddie Roy
 Prince de Boudsky Harry Clifford
 Roland Benjamin Howard
 Bratwurst James Darling
 Stuber Fred Urban
 Bolls James Furey
 Munk Wilmer Bentley
 Eudi Harry Stuart
 Mind Marie George
 Bertha Irene Bentley
 Anna Louise Lawton
 Frau Bach Lizzie McCall

The hot weather didn't prevent a large audience from gathering at the Knickerbocker last evening to see the initial performance of The Strollers, a musical comedy produced by George W. Lederer, with Francis Wilson as the star.

The Strollers is an adaptation from the German, its original being Die Landstreichers, by L. Krenn and C. Lindau. Harry B. Smith did the Englishing and Ludwig Engländer supplied the score. The plot narrates certain ad-

ventures of a pair of "strollers" or, less politely, tramps—namely, a person called Lump and his wife, Bertha. In the prologue the couple, both most genial vagabonds, are arrested at a small Austrian village as suspicious persons. Confined in the village jail, they speedily escape, leaving in their stead a petticoat chasing prince and his fiancée, for whom the "strollers" are soon after mistaken. Before this and other complications are cleared up two acts elapse, one on the grounds of a hotel and the next at a garden fête. There was a large chorus in addition to the principals above mentioned. Katie Seymour in her dances and the American Quartette also were featured. A review of the performance will be published in the next issue of THE MIRROR.

American—The Mikado.

The American Roof Rose Gardens Opera company began its season last Thursday evening with The Mikado. The company was to have appeared on the roof, now styled the Rose Gardens, but owing to the coolness of the evening the performance was given in the theatre to a fair sized audience.

The Rose Gardens, however, were open to inspection, and looked very inviting with new decorations, numerous white arches ablaze with electric lights, and a profusion of flowers and plants.

The defects of the opera would have been less apparent with these surroundings and the tasteful Japanese settings that were wanting in the theatre. The orchestra was hardly at inspiration to the singers, but the chorus, particularly the male portion, showed good timber. Henry Vogel as the Mikado sang artistically. Gilbert Clayton's Ko-Ko delighted the audience. Nanki-Poo was sung acceptably by George L. Tallman. J. Aldrich Libbey made a fair Poo-Bah. The Yum-Yum of Julia Gifford, the Pitti-Sing of Ada Bernard, and the Pao-Pao of Marie Martz were graceful and pleasing. Carrie Godfrey as Katisha was well received.

The Rose Gardens opened formally Friday night. La Mascotte, Fra Diavolo, Girofle-Girofla, and Die Fledermaus are in preparation.

LORNA DOONE PRODUCED.

A five-act dramatization of Blackmore's famous and popular novel, "Lorna Doone," by Mildred Dowling, was produced at the Grand Opera House, Chicago, June 29 by the following cast:

John Kidd	William Courtleigh
Sir Ensur Doone	Robert Peyton Carter
"Cousin" Doone	Frank Burbeck
Carver Doone	Ralph Belmont
Charlesworth	William Harcourt
Phelps	Harry M. Blake
Marwood	George Periotat
Raymond	Mabel Talbot
Parson Bowdler	Seamur Rose
Tom Fergus	J. J. McNaughton
Randolph	Oscar S. Briggs
Rowland	Sydney Almsworth
Ensie	Myrtle Moss
Lord John Brainer	Ellen Northcutt
Doctor Belcher	Robert Peyton Carter
Humphries	Lloyd Carleton
Priest	Kent Dean
Page	Marion Dwyer
Parson Bowdler	George L. Cox
Bill Dadds	Clifford Leigh
Kil Babbok	Sydney Almsworth
Earl of Brandir	Theodore Fassadit
Tom Fergus	Evel Ward
Sir Richard Blawitt	Frank Pryn
Squire Maunders	Philip Blagdon
Lorna Doone	Olivia May
Lord Buckback	Ellen Northcutt
Mary Buckback	Myrtle Moss
Mrs. Kidd	Alice Pixley
Annie	Florence Smyth
Lizzie	Mabel Tallaferrero
Gweny	Meredith Chase
Betty Mayworthy	Deborah Dunn
Sally Snow	Nannette Francis
Sully Snow	Edith Browning
Squire Maunders's Lady	Virginia Palmer
Lady Richard Blawitt	Grace Lespiel

The drama, although somewhat lengthy, is, according to report, one of the best plays seen recently, ranking far above most of those of the present season. Next to the play the large audience present the opening night approved the scenery and settings. They are costly, correct and beautiful. Olive May was seen to advantage as Lorna. The quicksand scene in the play is said to be remarkably effective.

AT THE P. W. L.

Mrs. Edwin Knowles, the President, welcomed the guests of the Professional Woman's League at their social meeting yesterday. Mrs. Cornelius Zabriskie, President of the State Federation, and Mrs. Gaffney, President of the National Council of Women, were the guests of honor. The first number on the programme was a soprano solo by Mrs. Englen, whose good execution added charm to a naturally sweet voice. Mrs. Knowles then introduced Mrs. Gaffney, who made a very witty short address, telling how she had always desired to become an actress, but had never been encouraged. The third number was a contralto song by Francesa Myer. Miss Myer displayed a full sympathetic voice, which she uses artistically. Mrs. Zabriskie was then introduced. She stated she felt a deep interest in each individual club of the Federation, and explained at length the library extension movement as now spreading to the smaller towns of the State. She also emphasized the social idea that one of the main objects of women's clubs should be, as in the men's clubs, to learn to know one another better.

Two pleasing numbers were rendered by a quartette from the Chiropean Club. Amelia Ringham was introduced and thanked the members of the League for her recent election to the Advisory Board. After a song by the trio the members adjourned to the refreshment rooms.

ROBERT B. MANTILL'S COMPANY.

Manager M. W. Hanley, of Robert B. Mantell, has engaged for Mr. Mantell's company next season Marie Booth Russell, Mark Price, Minnie Monk, James McIlwaine, and Ella Harmon. Mr. Mantell, who is summering at Atlantic Highlands, will devote himself next season to revivals of the legitimate, including Hamlet, Othello, Romeo and Juliet, and other plays. Mr. Hanley has looked time in Chicago, St. Louis, Minneapolis, St. Paul and other large cities.

IN SUMMER PLACES.

W. E. Horton writes from Mt. Clemens, Mich.: The party at this resort have been quite numerous during the past week, and among them were the following professionals: Mr. and Mrs. Henry B. Harris, Mr. and Mrs. M. P. Curtis, Sam Bernard, Joe Welch, Al. Bryan, Louis Cohen, Maurice Elan, Max Weber, Charles Holden, George E. Edwards, Al. Gates, Ben Couture, Fred Mack.

The departures were James McIntyre, to Toledo, O., and Mr. and Mrs. Nat Willis, to Chicago, to fill engagements.

Joe Kelly, who was compelled to retire from the stage on a count of ill health, has completely

recovered, and next season will be with Ward and Vokes in The Head Waiters.

When Nick Norton arrived here a couple of weeks ago his intention was to spend his vacation in boating and fishing. The demand for boats has been so great, however, that he has concluded to open his beachhouse to the public next week. His theatrical friends are to celebrate the event with a naval parade, to include all of the available river craft.

At Santiago, a drama of the Spanish-American War, will be presented by local talent at the Opera House June 29, 30.

Samuel Freedman leaves this week for the Rangley Lakes, Me., for the summer.

L. E. Bond is spending the summer with relatives at Oshkosh, Wis.

Mr. and Mrs. Edgar Mackay, who were with the Fenberg Stock company the past season, are spending the summer at Westerly, R. I.

Mr. and Mrs. Frank Rolleston are in England for the summer.

J. Jay Shaw and Marie Young are spending the summer at their home, Bellefontaine, O.

Sydney C. Mather has gone to his home in Washington for the summer. He has been re-engaged by E. H. Sothern for next season.

Mr. and Mrs. Walter Fred Jones (Greta Hathaway) are spending the summer at their cottage at Windermere Park, Me.

Jessie Mae Hall and Josie Winters are at Cape Cottage, Me., for a few weeks.

James L. Corhart will divide his vacation between Pontine, Mich., and Long Beach, Gloucester, Mass.

J. C. Fenton is at Taylor's Farm, Washington County, for the summer.

Frederick H. Wilson is spending his holidays in Nova Scotia. He finds time between trout bites to write his new play, An Irish American Girl. He has just completed a sketch for Mr. and Mrs. Albert Tavernier, entitled Trekking Homeward.

Edwin Dudley is at the home of his mother at Padanarum, South Dartmouth, Mass., for the summer.

Rose Melville, who for some weeks past has been stopping at the Marlborough Hotel, left town on Saturday to spend the summer at her home in Montreal.

ENGAGEMENTS.

Max Hirschfeld, as musical director of The Chaparones.

Frank M. Kelly, with Jefferson de Angelis for next season.

Alfred Hastings and John V. Bailey, with R. B. Mantell.

James L. Corhart, re-engaged with Richard Mansfield for characters and old men.

Charlotte Deane, re-engaged with E. H. Sothern.

Alexander Vincent, Josephine Crowell and Katherine Rives, for The Hon. John Grigsby.

Charles Drake and Charles Lum, for A Stranger in a Strange Land.

Will J. Tilton, re-engaged (his seventh season) as advance representative for Chauncy Elliott.

Walter Jones and Maggie Weston, with Gus Hill for Happy Hooligan.

Virginia Brew Prescott, as leading heavy with Frederick Ward.

Bonnetta Brown, Fred Strong, Emil Hensel, James A. Bliss and Charlotte Nelson, with Walter Hodges in Hamburg.

Rose E. Tapley, who scored a success in Myron K. Rice's My Friend from India last season, has been re-engaged by Mr. Rice for a prominent part in his next season's production, Whose Baby Are You?

Gussie Hart, for A Gambler's Daughter.

Helen Byron, for Jefferson de Angelis' company.

Scott Lawrence, Carl Anthony, Edwin Nye, by W. E. Naukeville, for The Village Parson.

Edith Bomby, Mrs. Olivia Hall, by W. E. Naukeville, for his new production, The Penitent.

Myra Jefferson, re-engaged for her third season as leading woman with Lyman Bros.

Bella Miller, by Rose Melville, for a leading part in Sis Hopkins.

Charles Marriott, re-engaged for Captain Jinks of the Horse Marines.

Jessie Burnett, with Frank McKee, for Janice Meredith.

Isabelle Stevens, Harry Fisher and Little Frances Clinton, for Al H. Wilson's company.

OBITUARY.

Mrs. Josephine Dunsen, widow of Alexander Dunsen and mother of Edna Wallace Hopper, died at her country home, near San Leandro, June 22, after a short illness with typhoid fever. Mrs. Dunsen's first husband was William Wallace, once head usher at the California Theatre, San Francisco. Mrs. Hopper left here for San Leandro last Thursday, and was speeding across the continent when her mother died.

Anton Sherbeck, one of the proprietors of Sherbeck's Show, died while performing at Staples, Minn., on June 19. He tumbled as a clown at the opening of the evening performance and, after a round of somersaults, sank to the ground. His body was picked up lifeless. It is believed that his death was due to heart failure.

Mrs. James Reginald Saye, mother of Mrs. Ned Wayburn (Agnes Saye), of the Miss Bob White company, and Gertrude Saye, of Rogers Brothers company, died Sunday, June 23, at 5 a. m., of acute jaundice and dropsy. The funeral and interment will take place at Keeseville, Essex County, N. Y., to-day (Tuesday).

Mrs. Lucy A. Haynes died at Ellsworth Falls, Me., June 12, of paralysis, aged seventy-three years. She was the mother of Fred E. Cooke, of the Morrissey Comedy company, and had many friends in the profession. Mr. Cooke was a constant attendant upon his mother during her last illness.

Bernhard Frederick Grimm, a noted essayist and philosopher of Germany, who in his youth wrote the tragedies of Arminius and Demetrius, died in Berlin last week at the age of seventy-three. In the latter years of his life he was a Privy Councillor.

George Pavey, father of E. Marie Pavey, now appearing with Bert Cooke in vaudeville, died at Ottawa Beach, Mich., last week of heart disease, aged fifty-three years. Mr. Pavey had many warm friends in the theatrical profession.

Henry M. Mogilton, famous half a century ago as an acrobat, died at his home in Philadelphia on June 18. In 1859 he fell from a trapeze in London and injured his spine. Since that time the lower part of his body had been paralyzed.

Lafayette W. Seavey, the scenic artist, died at his home in this city on June 18. He painted nearly all of the scenery used in the magnificent productions made here by the late Augustin Daly.

Mrs. Josephine Lederer, mother of George W. and James L. Lederer, died at her residence in this city, June 29, aged eighty-six years. She was a native of Prague, Bohemia.

John H. Browne, a player of juvenile roles, who was last seen in support of Nat Goodwin, died at St. Luke's Hospital, in this city, on June 19, of consumption.

SAID IN THE MIRROR.

A MRS. BENNETT: "My recent appearance in THE MIRROR brought me very large returns."

REFLECTORS.



Photo by Baker's Art Gallery, Columbus, Ohio.

Above is a likeness of Clara Coleman as Shrew Tuesday in The Span of Life. She appeared in this role for two seasons under William Calder's management. Miss Coleman has been associated with a number of first-class companies. Her greatest success was in Nora McElree, in which she starred for two seasons. Her excellent work has placed her among the most capable American comedienne.

Annie Bailey, sister of Ella Bailey Robertson, sustained a stroke of paralysis last Tuesday.

The remains of the late Floy Crowell Dudley have been brought from Los Angeles, Cal., and interred with her little son at Rural Cemetery, New Bedford, Mass.

Estha Williams, who will play the principal female role in Arthur C. Aiston's production of At the Old Cross Roads next season, will be starred season after next in a new play which Manager Aiston has already contracted to have written for her.

Arthur C. Aiston is negotiating for the lease of two prominent New England theatres. If he secures them he will pince two men in charge who have for several seasons been prominent in the handling of road companies.

Among the managers in town last week were Edward L. Moore, of the Columbia Theatre, Bel Air, Md.; Richard L. Crescy, of A Gambler's Daughter, and D. E. Lester, of For Her Sake and At Valley Forge.

Edgar Foreman and Julia West sailed for Europe on the Umbria Saturday, and will return Sept. 6 to begin rehearsals for A Ragged Hero.

Lulu Glaser, under F. C. Whitney's management, will produce next season a new opera by Stanislaus Stange and Julian Edwards.

Charles R. Bugee, for five years general agent for Charles E. Blaney's attractions, and John F. Sullivan, formerly agent for King of the Ophium Ring, have formed a partnership to produce next season a new scenic drama, Sunset Mine, by Jean Beunregard.

COMPANIES CLOSING.

Agnes Burroughs, in Chicago, June 15. Next season will produce a new play, besides continuing in East Lynne.

Edwin Trevor Stock company at Pottsville, Pa., June 29. The company is still in Pottsville.

Daniel R. Ryan closed a season of forty-four weeks at Worcester, Mass., on June 29. His coming season will open on Aug. 26. Mr. Ryan has re-engaged W. S. Bates as manager for the coming season.

The Dairy Farm, June 22.
 The Burgomaster, at Buffalo, June 22.

MATTERS OF FACT.

The third season's tour of Barney Gilmore in Kid napped in New York will be under the direction of J. C. Henderson. Mr. Gilmore and wife are resting at the Gilmore cottage, at Atlantic City, N. J., prior to the opening of their season on Sept. 2.

Charles H. Yale is in the city looking after the interests of his various attractions. He reports the outlook most promising for a successful twentieth season with The Devil's Auction, a fourth season with The Evil Eye, and a second season with the German dialect comedian, Al. H. Wilson, in The Watch on the Rhine.

Manager M. W. Hanley has booked Robert Mantell in Cincinnati, St. Louis, Minneapolis, Pittsburgh, St. Paul, Milwaukee, and Chicago for next season.

W. S. Butterfield, manager for William Bonelli and Rose Stahl, has his office at Room 11, 1440 Broadway.

Lillian Bayer, leading lady of the Aubrey Stock company, Jersey City, has been praised by press and public for her artistic portrayal of Fanny Le Grand in Marie Bonnell's adaptation of Sapho.

The Elbing Grand Opera House, Fort Madison, Ia., nearly destroyed by fire some months ago, has been remodelled and reopened.

Dick Ferris, proprietor and manager of Ferris Comedians, companies 1 and 2, Grace Hayward, The Bachman Comedy, and The Ferris Stock, now at Bog's Theatre, Omaha, is in town leasing plays and engaging people for next season. The business all last season has been big, and the stock company at Omaha is breaking all records. Mr. Ferris will be here two weeks.

Born.

SEFTON.—A son, to Mr. and Mrs. Harry Sefton (Mary B. Douglas), at Atlanta, Ga., on June 29.
 STEBERG.—A son, to Mr. and Mrs. J. O. Stebig (Ada McDow), on May 13.

Died.

MEINDEL LAMMAN, Max Meind and Katherine Lyons Lamman, in Boston, Mass.

PENBERTON DUNBAR.—Henry Penberton and Louise Dunbar, in St. Louis, Mo., June 29.

FAWLER-BRENNAN, John Crawford Fowler to Lillian Brennan, at Bradford, Pa., June 19.

Died.

ALDERH.—Louis Aldrich, at Kenneshawport, Me., June 17, of apoplexy, aged 58 years.

BROWNE.—John H. Browne, in New York city, June 19, of consumption.

GRIMM.—Bernhard Frederick Grimm, in Berlin, aged 73 years.

HAYNES.—Mrs. Lucy A. Haynes, mother of Fred E. Cooke, at Ellsworth Falls, Me., June 12, aged 73 years, of paralysis.

LEDERER.—Mrs. Josephine Lederer, in this city, June 29, aged 86 years.

MOGILTON.—Henry M. Mogilton, in Philadelphia, June 18, of paralysis.

MORANT.—Fanny Morant (Mrs. Charles Smith), at Brighton, Eng., Nov. 1, 1890, aged 80 years.

PAVEY.—George Pavey, at Ottawa Beach, Mich., of heart disease, aged 53 years.

REE (REITZHEIMER).—In Brooklyn, N. Y., Sunday, June 9. Charles Ree, formerly treasurer at Hyde and Behman's Theatre, on Adams Street.

SEAVEY.—Lafayette W. Seavey, in New York city, June 18.

DUNSMITH.—Mrs. Josephine Dunsen, at San Leandro, Cal., June 22, of typhoid fever.

SHERBECK.—Anton Sherbeck, at Staples, Minn., on June 19, of heart failure.

AMERICA'S OLDEST ACTRESS.



Far away from the bustle and excitement of the Rialto, in a remote and peaceful suburb of Brooklyn, a Mirror representative recently found Julia Drake Chapman, better known as Mrs. Harry Chapman, who claims the distinction of being America's oldest living actress. Entering the garden the reporter's first view of Mrs. Chapman was as she rested on the vine-covered porch caressing two lazy and apparently contented bulldogs that lay at her feet. The veteran actress appeared physically hale and hearty, and mentally she was assuredly alert and vigorous, although her seventy-seventh birthday was celebrated some time ago.

"Yes, I am probably the oldest living actress of American birth," she said in response to the reporter's query. "I come of an old theatrical family. My mother was known as Mrs. A. Drake. She was a native of Schenectady, N. Y., and was a contemporary of Charlotte Cushman, who often spoke in the most flattering terms of her. My mother was not, however, in any sense a rival of Miss Cushman, as some chroniclers have stated. Miss Cushman during the early part of her career was associated with light and musical roles, while my mother was always a tragic actress. She was one of the first, if not the very first, of American stars. My father was Alexander Drake, who came to America from England in 1807, in company with his father, Samuel Drake, who was for a time stage-manager of the Federal Street Theatre, Boston. My grandfather, on my father's side, was a direct descendant of Sir Francis Drake. My mother was a daughter of Captain John Denny, of Killarney, Ireland, a favorite officer of General Washington. I had an uncle, John Denny, who used to amuse me with stories of the Revolution, and who remembered Washington taking him upon his lap, while Grandmother Denny was making cough medicine for the General.

"I was born April 23, 1824, in Louisville, Ky., which was for many years my home. In the early forties mother married G. W. Cutter, the author of 'E Pluribus Unum,' 'The Song of the Sword,' 'Buena Vista,' etc. My step-father had the great fault of intemperance, however, which finally broke up our home, after which mother started through the South, taking me with her.

"My stage career did not commence until about 1841, at Vicksburg, Miss., when I appeared as Lethia in A Mother's Vengeance, and Kate O'Brien in Perfection, for one performance, in place of a Mrs. Watson, who was taken suddenly ill. The occasion was my mother's benefit, and my first appearance was regarded as a successful one. For some time after that I played only on mother's benefit nights, until, in 1843, I accepted an engagement as singing walking lady in the company at William Shire's Theatre, Cincinnati. One of its members was Mrs. Elizabeth Kent—Miss Eberle, of Philadelphia—who I consider the cleverest sourette ever born in this country. All the young sourettes tried to imitate her, including myself. Before long she was taken ill, and for the remainder of the short engagement I filled her place.

"My mother's relatives, who were none of them players, seriously objected to my going on the stage. Once, when I was staying with some of these relatives in New York, a little cousin, who had heard some conversation upon the subject, and who was quite fond of me, offered a special prayer in my behalf, believing that I had committed, or was about to commit, some terrible crime. But I was proud of my profession, and despite remonstrances I continued in it, and have never regretted it.

"In 1845 I went to Brougham's Lyceum, Boston, where I remained for about a year. In that company were Frank Chanfrau, Barney Williams, W. B. Chapman, and the Harry Chapman, whom I was afterward to marry. We played *Blanche* and *Byron's Burlesques*, including *Beauty and the Beast*, and *The Yellow Dwarf*, in which I interpreted the leading female roles.

"I was somewhat inclined to criticize others, at that time, which made my mother very angry. 'How dare you criticize others when you have not served your own apprenticeship?' she would say. Mother always called the first seven years of an actor's career his apprenticeship, and I think she was right, for it takes that long for an actor to perfect himself in the rudiments of his art.

"Although I did not go upon the stage until about my seventeenth year, I had studied, under my mother's tuition, all the heroines of Shakespeare, as well as those of other classic authors, and was prepared to play them at any time. It is in this respect that the 'old timers' had the advantage over our present day actors—they were thoroughly schooled. Scarcely a player could be found who did not know the lines of all the great roles, even though his or her usual parts were along entirely different lines. They were always ready to grasp opportunities. Before going on the stage at all I was well night perfect in the lines of *Ophelia*, the *Player Queen*, and *Osric* from *Hamlet* alone. We were always studying, which was the secret of our success. Otherwise it would have been impossible for us to present a different play every night, something that cannot be done to-day with twice the effort it cost us.

"In 1846 I came to New York, opening with

Harry P. Gratton's company in the *Don Giovanni* burlesque at the Richmond Hill Theatre. Later in the same year I joined the company at the Old Bowery Theatre, which was then managed by 'Black' Jackson. In the company were Harry Perry, Joe Nagle, Ed Eddy, Mrs. Madison, and Junius Brutus Booth, Jr. The latter was always at a disadvantage because of the eminence of his father, making comparison between them inevitable. His talents, taken all in all, were not fully appreciated by the patrons of the Old Bowery. We played such melodramas as *Jack Sheppard* and *Six Degrees of Crime*. The men of this company, almost without exception, subsequently became stars. In the Summer of '46 I went to the Albany Museum, a vaudeville, or, as we called it, variety house, for a few weeks. There I met Mrs. John Drew, who was then an excellent ingenue. I went to Cincinnati in '47, and played for three months at a theatre situated at Sixth and Vine Streets, 'The People's.' I think it was called. I can remember being taught the music of *Guy Rannering* by Mrs. Jefferson, our 'Rip's' mother. I afterward played in the opera with Mr. Sinclair, the father of Mrs. Edwin Forrest.

"On June 23, 1847, I married Harry Chapman, who was regarded, not by me alone, as one of our best comedians, and who proved indeed a happy choice for a husband. We played in the same companies most of the time thereafter. From 1847 to 1850 I was under John Bates' management. He owned theatres in Louisville, St. Louis and Cincinnati, and I divided my time between those cities, with Cincinnati as headquarters. From 1850 to 1852 I was with Ludlow and Smith's St. Louis and New Orleans companies. I returned to John Bates in 1852 and remained with him until 1855. While under Bates' and Ludlow and Smith's management I supported most of the great stars, including Edwin Forrest, E. L. Davenport, Gus Adams, Julia Dean—my cousin—Junius Brutus Booth, Sr.—who was my godfather—Charlotte Cushman, Charles William Macready, James E. Murdoch, Matilda Heron, James Wallack, and many others. Mr. Booth was one of the kindest men I ever knew. Despite his failings he was always considerate and just, and those who knew him could not but love and respect him. When I was a child he used to come to our home in Louisville, and he seldom left without taking me as far as Cincinnati with him. Edwin Forrest also lives in my memory, not only as a great man and actor, but as a good man. Although little has been written about Gus Adams, he was, to my mind, one of our finest actors, and his *Hamlet* was a great performance. He deserved far more approval than he ever received. The first time I played with Macready was in Cincinnati as *Francis* in *Richieu*, which part I had previously played with the elder Booth. Mr. Macready's manager preceded him by some time and attended rehearsals. When he saw me and heard that I was to play *Francis* he told our manager that he felt sure Macready would not be satisfied with me for the part, as I was too short. Finally Macready came, and upon seeing me, thundered, 'Francis is not a child's part.' 'No, and I am the mother of a child,' I replied, my youngest child, Fanny Drake, being a few months old at the time. I could see that my quick answer pleased Macready. After the play he complimented me upon my performance, and told me that I should have followed in my mother's footsteps and played tragedy rather than comedy, which I have always thought my forte. I came just as rightfully by comedy, however, as my father was a comedian.

"In those days I wrote a good hand and used to copy many parts for different players, for which they would reward me in various ways, sometimes by a supper or a present of some sort. I copied a number of Werner's plays for Mr. Macready, and he valued them highly and kept them until his death. Once while playing in Queen Catherine with Charlotte Cushman I was to sing as she was dying 'Angels Ever Bright and Fair.' She had drilled me carefully as to the way in which the song was to be rendered. During the performance, as I was singing, I heard Miss Cushman growling under her breath. I trembled in my boots, fearful lest I had disobeyed her explicit instructions. But her anger, it developed, was due to the fact that the chair on which she was to die was somewhat decrepit. There was consternation in the property room, but I was reassured.

"My husband and I about that period traveled part of the time through the West and South as stock stars, appearing in *The Heir at Law*, *Sicily*, and other plays. Our combined salaries were only fifty dollars a week for these engagements, but seven benefits a year were allowed us, three apiece and a single joint one. Out of each of these we cleared from \$1,500 to \$2,500, so that we fared fully as well as the average star does nowadays. In the Autumn of 1855 I went to John Ford's Holiday Street Theatre, Baltimore, where my husband was engaged as stage-manager. In that company were George Boniface, Harry Langdon, John Jack, John W. Albough, and Sam Drake, all young men. When Edwin Forrest was playing with us he was called before the curtain, and in a speech told how he had enjoyed his engagement there, surrounded by so many clever and handsome young Americans. Most of the company were surprised at this, having thought him crusty and little given to compliments, but I never found him so, and he was always a great favorite of mine, as was also Mr. Murdoch. I believe almost the last letter Mr. Murdoch ever wrote was written to me from England. It does not seem that the actors nowadays are as friendly with one another as they were years ago. Then a company was like a great and most happy family, each member sharing the joys and sorrows of the others.

"At Ford's we had all the usual stars and several opera companies, among them the Pyne and Harrison Opera company, that arrived one Sunday night, leaving Mr. Pyne ill in New York. Upon their arrival they received a telegram stating that Mrs. Pyne was also dangerously ill and that Susan, their daughter, had just returned. The news was told to my husband as stage-manager. What was to be done? We had no understudies in those days, and the engagement could hardly be abandoned, for the company was to play Baltimore, Washington, Richmond, Norfolk, and Baltimore again. Finally it was decided as a last resort to coach me in the principal parts. Tony Ruf was the conductor. He came to our room, played the piano music of *La Sonnambula*, while my husband played the violin. They remained until 3 o'clock in the morning. I went through *Liza* Monday, *Diana* in *Crown Diamonds* Tuesday, and *Lazarillo* in *Maritana* Wednesday. I don't pretend to say that I was perfect in the roles, but I went through them to Miss Pyne's satisfaction.

She gave me a box of gloves as a present, and told me afterward that it was a wonderful undertaking. Had Harry not been stage-manager I would not have done it.

"From Ford's we returned to Bates', in Cincinnati, remaining there until 1860, when we went home to Drake Farm, just out of Louisville, intending to spend the rest of our days there in quiet. We were comfortably off from our savings and from several legacies we had received. But the war soon began to brew, and in 1861 we went to Philadelphia to escape it. There I engaged with William Wheatley to play *Topsy* in Uncle Tom's Cabin, at the Continental Theatre. Mrs. C. Howard came to Philadelphia and played the same part at an opposition theatre. She played it as a Northern woman would play it, but I, having been brought up in the South and having seen just such characters, patterned my portrayal after nature. One of the critics declared that he never had seen two people play the same part so differently and yet so well. Madame Marguerite answered him, saying: 'True, both are great. Mrs. Howard is more like a minstrel wench, thoroughly Northern. Mrs. Chapman is the *bona fide* little nigger, and I fancy, has seen a great deal of plantation life.'

"In 1863 we went with P. T. Barnum to Boston, acting such plays as *The Chaste Sultana*, *The Little Sentinel*, and *Swiss Swains*, the latter scoring a great hit. Dave Braham, our musical conductor, composed a beautiful opening chorus and incidental music for it. We frequently would see William Warren in front. One day my husband said to him: 'Uncle Billy, why on earth do you sit out in front so often? You have acted in this play until you should be tired of it.' 'So I have, but I never knew it was an opera until I saw the Chapmans in it,' he replied.

"We next joined George L. Fox at the Old Bowery Theatre, New York. In April, 1865, came the news of the assassination of President Lincoln. It was an awful shock to me in particular, because of my friendship with all the Booths. I had known John Wilkes since his early childhood, and could remember him as a beautiful and lovable child. My husband never believed that he fired the fatal shot, but although I think he did, I feel sure that he must have been insane at the time, as his whole nature was at variance with so awful a deed. I was a Southern woman, but even then could realize that the crime was the worst possible disaster for the cause of the South. 'In that same year I lost my dear husband. My brother, Colonel Drake, was stationed in Philadelphia at the time, and came on, taking me and my little family to his home. The war was over, but I was doubtful whether I would ever get back anything of my grandfather's estate, which in various ways had dwindled away, and I did not feel as if I could bear to play any of the parts which I had played with my husband; in fact, I did not know what to do.

"Mr. Wheatley called at my brother's to see me, and persuaded me to go to him at Niblo's Garden, where I stayed until *The Black Crook* was brought out. I then went to the Broadway under George Wood's management, staying there after he sold out to Barney Williams and up to 1869. Then came engagements with John Ford until 1873, with John Stetson in 1874, with the Alice Oates Opera troupe in 1875, and with E. A. Sothern in the Crushed Tragic-dian at Abbey's Park Theatre in 1877. In the early part of '78 I played a short season with Clara Morris in *The Governor*, under the management of Mr. Duff, and then sailed for England with Jarrett and Palmer's original Uncle Tom's Cabin company. We opened in Manchester and from there went to Birmingham. I played Aunt Chloe in the first act and Aunt Ophelia the rest of the play, and it was some time before the English theatrogoers discovered that I was 'doubling.' I was with Jarrett and Palmer nine months in all, going from them to Mrs. Bateman at Sadler's Wells Theatre, where I took part in the pantomime *The Forty Thieves*. After this I returned to my favorite, Uncle Tom, appearing with Calder's company. A short season with Lydia Thompson and Lionel Brough at Brighton followed, after which I returned to Mr. Calder for *The White Slave*, in which I played Mrs. Lee to the Mr. Stich of that capital actor, J. E. Dodson. My last professional engagement was with Minnie Palmer in *My Sweetheart*, about ten years ago. My stay in England was a most pleasant one and covered a period of twenty-one years. I returned to America about two years ago and have been living here quietly ever since. Upon my arrival here I found that I was almost forgotten. The friends and acquaintances with whom I was associated prior to my departure are nearly all among those on whom the last curtain has been rung down, and I am practically alone. I have thought that, for the sake of the companionship it would afford me, I should like to join some good company once more, and travel over the ground which was familiar to me in my youth, seeing if I could discover any of my old friends, but the managers say I am too old.

As *THE MIRROR* man saw the many evidences about him of the old lady's domestic activity, and as in the long talk she never for a moment hesitated over the dates of half a century back, he hardly agreed with the managers, but rather with Mrs. Chapman, who said that she still felt as if she 'could teach some of the younger generation a few lessons.'

"I take a great interest in the young actors of the day," she added, "because of my intimacy with their parents. Their work in the drama of to-day is often very good, but I do not care to see them undertake the old stock plays, which my loyalty to my contemporaries causes me to believe cannot be so well done by the present generation of actors.

"Now I have told you all, I think, that will prove of interest to *THE MIRROR*," concluded Mrs. Chapman, and the reporter bade her good-by with the feeling that his two hours and a half conversation had not been profitless.

A portrait of Mrs. Chapman as Mrs. Lee and J. E. Dodson as Mr. Stich in *The White Slave* appears at the head of this article.

FOR THE MANHATTAN THEATRE COMPANY.

New engagements announced last week for the company to support Mrs. Fiske at the Manhattan Theatre, New York, were of Robert T. Haines, as leading man; Robert V. Ferguson, comedian; Kate Pattison, Solten, and Frank McEnick. A portrait of Mr. Haines is published on another page. Mr. Ferguson originated the part of Sir Pitt Crawley in *Rocky Shore*, and has since played that part, and Mrs. Solten long was a prominent member of E. H. Sothern's company.

LAMBS' WASHING NEXT WEEK.

The annual Washing of the Lambs will take place July 2 at the country home of Clay M. Greene, Bayport, L. I.

GOSSIP OF THE TOWN.



Photo by Bushnell, California.

Fanchon Campbell, whose portrait appears above, has won success the past season in two important productions. At first leading woman with Mrs. Le Moyne in *The Greatest Thing in the World*, she was sent upon the close of that company to succeed Julie Herne in the leading part in *Sag Harbor*, with which she is still on tour. Miss Campbell will visit Europe this Summer, sailing about July 15.

As exclusively announced in *THE MIRROR* two weeks ago, the play by Madeleine Lucette Ryley, in which John Mason will star next season under Jacob Litt's management, will be called *The Altar of Friendship*. It will be produced at the Hollis Street Theatre, Boston, early next season.

Charles T. Vincent, the playwright, will spend the Summer at his cottage at Glen Cove, L. I. Mr. Vincent has volunteered to manage an open air performance of *Pygmalion* and *Cinderella* for the benefit of a local organization. This certainly will be a novelty.

William Harris, manager of the Garrick Theatre, will be elected to membership in the Edwin Forrest Lodge, Actors' Order of Friendship, at the next regular meeting, in July. Mr. Harris was an actor for several years before becoming a manager, which makes him eligible to membership in the order.

Corse Payton was recently made a member of the Merchants' Lodge of Masons, Brooklyn. After the ceremonies he took part in the speech making.

Creston Clarke and Adelaide Prince are having a special production made for *The Merchant of Venice* that they will produce this coming season. They also will produce *Hamlet* and *Don Cesar de Bazan*.

James Parker Coombs, of the Castle Square Opera company, was married in Portland, Me., June 17, to Mary E. Thompson (Mary Drummond Hay).

Frank McKee has received a new play, *Ninety and Nine*, by Ramsay Morris, and will produce it next season.

Bennett's Dramatic Exchange has placed *The Devil's Mine*, *The Indian*, and *May Blossom* with the Huntley Jackson company and arranged for a one night stand tour of *A Bachelor's Honeymoon*.

Nancy O'Neil, supported by McKee Rankin, opened in Perth, Western Australia, yesterday (Monday) for a six weeks' engagement.

Daniel Frohman will sail for New York from England on July 26.

George J. Appleton, manager for Nat Goodwin and Maxine Elliott, will sail for England, for a vacation, on the *Manacopolis*, on Aug. 10.

Mr. and Mrs. James T. Powers, who have been in London studying the performances of *The Messenger Boy*, will return to America on the *Maestic*, sailing from England on July 31.

Eugene Cowles is a passenger on board the *Germania*, due at this port from England next Thursday.

Albert Gerard Thiers, the voice specialist, sails for Europe on the *Westernland* on July 29. He will visit England, France and Germany, and return to America in September.

Rowland Buckstage sails for Europe on the *Kaiser Wilhelm der Grosse* this (Tuesday) morning, to spend the Summer.

Vera Irving closed with the Columbus Stock company last week and is taking in the Pan-American Exposition. Friday evening she was a guest of the New York State Barbers' Association at a banquet given in the Stadium on the exposition grounds. She will return to New York next week and then go to her Summer home, 'The Irvington,' Atlantic Highlands, for the Summer.

Florence Courtney will be the Galatea and Charles Hullock the Pygmalion in Charles T. Vincent's open air production of Gilbert's comedy at Glen Cove, L. I., July 3.

Adelaide Cushman secured a decree of separation, with alimony of \$1,500 a year, from Edward Morgan in a Chicago court on June 18.

Henry Pemberton and Louise Dunbar, both leading members of the Albern and Alter Stock company at the Eclipse Park Theatre, St. Louis, were married in that city on June 29. The Rev. Dr. H. G. Mads was the officiating clergyman.

During the engagement of *The Prisoner of Zenda* company in Montreal recently Elmer Buffham, who plays the dual leading role, was suddenly taken ill between the matinee and night performances and managed to get through his work only with the constant aid of a physician. At the same time Blanche Crozier, the leading woman of the company, sprained her ankle. Her role, *Princess Flavia*, was taken at short notice by Bella Merle, and was played by her acceptably through the rest of the week.

John Crawford Fowler, of the Forepaugh Stock company, Philadelphia, was married at Bradford, Pa., on June 19, to Lillian Brennan, of the latter city. The wedding ceremony took place in the Church of the Ascension and was elaborate in its details. The Rev. A. B. Kieffer, rector of the church and a champion of the Actors' Church Alliance, officiated.

The new firm of Jopson and McEnrick, formed for the purpose of exploiting the plays of Langley Macdonald, has disposed of the rights in *The Gate* to William L. Malley, who will feature William Fawcett in the play next season. The firm will also send out *The Old Colony Girl*, with Sylvia Blinn in the leading role. Mr. Macdonald is now engaged on a play to be called *Out of the Void*. He has gone to his country home at Port Huron, Michigan, to complete the work.

'The Language School of Vocal and Physical Expression,' described as a practical and comprehensive work on elocution and dramatic art, and written by French Garden Lawrence, will be issued July 15 by the Lawrence Publishing Company.

DRAWING COMPANIES

10, Cadzine 18, Belfast 12, Camden 14.
UNCLE TOM'S CABIN (Anderson's): Cape May, N. J., Ocean City 26.
UNCLE TOM'S CABIN (George Forepath): Woodbury, N. J., June 25, Painsboro 26.
VALENTINE SPOCK: Grand Rapids, Mich., May 22
June 22, Detroit 24, indefinite.
VIRGIL: Sag Harbor, L. I., June 25, East Hampton 28, Southampton 27, Patchogue 28, Bay Shore 29.
VINCENT SPOCK (G. B. Rodney, mgr.): Independence, Kan., May 27, indefinite.

ST. CL. THRE. (Portland Hopkins): Corbush, N. Y., June 24-25, Schuylersville 26, 27, Fort Edward 28, 29.
SHANNON'S, HARRY (Harry Shannon, mgr.): South 28, Machs. Can., 24-29; South Ste. Machs. Mich., July 14.

WINNIEFER BROTHERS: Ironwood, Mich., June 24-30.

MISCELLANEOUS.

BROOKE MARINE BAND: Zoological Gardens, Cincinnati, June 24-29.

BUTLER, HELEN MAY, BAND: (T. J. Leslie Spahn, mgr.) Buffalo, N. Y., June 3 Nov. 1.

CANADIAN JUBILEE SINGERS: Newcastle, Feb. 25, June 25, Bowmanville 26.

DE RUE BROTHERS: Richmondville, N. Y., June 25

test Girl, and the popularity of the one place. The features are Hughes Dougherty, the Bright Brothers, Weld and Loring, Ray L. Korte, Pat Komer, Harry Brown, the Armstrong Brothers, the Rousens Brothers, Mudge and Morton, Moritt and Roselli, and Mike, Morelli's spunkies. At the Palace, with Th

MEADVILLE, PA. Oakwood Park Casino
George, Chester, Pennsylvania For 17.22 The Seven W
Beds Jackson and Ingram, George S. Betts, M

THE FOREIGN STAGE.

LONDON.

General Shump at the Theatres—A Gory Melodrama—Rejane's Season.

(Special Correspondence of The Mirror.)

LONDON, June 15.

The slump in theatrical business continues to go on deepening, and theatre after theatre continues to close, while half after half dwindles as to its receipts. Among other playhouses, the Comedy went bankrupt about a week ago, even the sterling ability of Forbes-Robertson and Gertrude Elliott not being strong enough to keep alive so morbid and mournful a drama as the recently extended version of *The Sacriment of Judas*, as prepared by Louis Thucoch, of France, and Louis Napoleon Parker, of England. Nothing seems to be settled as to the future of the Comedy before N. C. Goodwin and Maxine Elliott come there in the Fall to present *When We Were Twenty-one*. This will be followed by old Mr. Shakespeare's comedy, *The Merchant of Venice*, with N. C. as Shylock and Maxine as Portia. But, stay! I had forgotten for the moment that the aforesaid comedy will be reopened before the welcome coming of Mr. and Mrs. Goodwin. It will reopen on Monday for one afternoon certain. This occasion will be utilized by the Stage Society's self-subsiding enthusiasts for the production of a new three-act comedy, entitled *Windmills*, by one W. Tarpey Kingsley, and a new one-act tragedy written by Laurence Alma-Tadema, daughter of the great painter, entitled *The Unseen Helmsman*. Following the example of the not too much-to-be-followed Macterlinck, Miss Alma-Tadema gives her three characters no names. She labels them A Widow, A Wanderer, and A Nurse. There's a symbolism for you!

We, at present, new-playless play-samplers art at the moment of writing anxiously awaiting two important events. Unhappily it will be necessary for us to cut ourselves in sunder, so to speak, for both productions are on Monday. They are the postponed production of the Gaiety's new musical play, at present entitled *The Tormentor*, and the London reappearance of Madame Rejane at the Coronet, Notting Hill, one of our busiest West End suburbs. Rejane opens in *Sapho*. Anon she will present *Madame Sans Gene*, *La Doloureuse*, and her newest plays, *La Robe Rouge* and *La Course du Flambeau*. Madame started her newest British career at Dublin on Monday, and up to last night she had gained, I am assured, receipts to the tune of £2,000 or more, and several splendid locally made bouquets, plus sprays of shamrock. I doubt not. Last night I found that the booking for Rejane's season at the Coronet—only a fortnight's season, mark you—had already reached over £1,000.

The real reason of my visit to the Coronet was, I may tell you, to interview those great Japanese players, Otojiro Kawakami and his wonderful Sarah Bernhardt-like wife, Sada Yacco. The sweet Sada was, alas, too ill to come along as per appointment, but Otojiro came, and with him came one who is this time largely interested in this Japanese enterprise—namely, your cute and clever citizeness, Loie Fuller. Loie, you must know, is to dance certain of her newest and most wonderful dances as an interlude to the Japanese show.

I found Otojiro Kawakami speaking somewhat more English—and, of course, American—than he was wont to chortle, and altogether his remarks sandwiched with certain glosses, as the Elizabethans used to say, by La Loie, were full of interesting matter. In short, I found both the tragic Kawakami and the terpsichorean Loie were, as compared with previous experiences of both, "more better," as Kawakami himself remarked whenever he wanted to express increased appreciation.

At the moment of writing, and just too late to incorporate full details in this epistle, a special dress rehearsal is being prepared, to be given an hour or so hence, of the Gaiety's new play, *The Tormentor*. I gave you some hints of the plot last week. The musical comedy was to have been produced to-night (Saturday), but has just been postponed till Monday.

Irving successfully revived *Madame Sans Gene* at the Lyceum on Monday, with himself as Napoleon and Ellen Terry in the name part. J. H. Barnes played *Lefebvre*, originally acted by Frank Cooper, and played it so successfully that Irving has re-engaged him at an increased salary to come to America with him in the Fall.

Only two novelties have been produced since I last had the honor of mailing you. One was *Inspiration*, a beautiful and cleverly concocted ballet by Malcolm Watson, dramatic critic of the *St. James' Gazette* and writer of "The Drama Day by Day" in the *Daily Telegraph*. *Inspiration* has caught on tremendously at the Alhambra, in Leicester Square.

The second novelty was a grim and gory melodrama, written by Arthur Shirley and an actor who playwittingly names himself Vancrossen, and produced this week at the Surrey under the title of *The World, the Flesh and the Devil*. In this case not only have the authors supped full with horrors, but they have contrived to get all the said horrors into their several acts and scenes. Speaking of the Surrey, the will of the late manager, George Conquest, has come out at over seventy-one thousand pounds.

The *Pelican* has just started another prize competition as regards Who is the Smartest Lady in London. Many American ladies' names have been sent up. Ambassador Choate was this week a highly honored guest and most humorous speaker at the grand banquet given to the ex-cartoonist of *Punch*, Sir John Tenniel, with A. J. Bullen, M.P., leader of the House of Commons, in the chair. One of Choate's other utterances during the last few days was to the effect that when he saw Mrs. Craigie's play, *The Ambassador*, it taught him more about his diplomatic duties than he would otherwise have learned. How modest of Choate and what a boom for "John Oliver Holmes."

I regret to have to report the deaths this week of Robert Buchanan, the poet, playwright and essayist; of Sir Walter Besant, the novelist and sometimes playwright; of Robert Fort, an old-time variety theatre manager; of Elliot Guber, a long popular operatic singer, theatrical manager and runner of race horses.

One of the best and brightest turns around town this week is the Matrimonial Muddles sketch presented in the halls by your Mr. and Mrs. Gene Hughes. When I saw these two droll comedians this week at the Moss and Stoll Empire, down at Deppford, they were raising that vast variety theatre's roof. The other new Americans, Hayes and Suite and

"Happy" Fanny Fields are also going very strong. Fanny is a very big favorite for one so little. Citizen Clark, of Clark and Hamilton, was, I am told, this week married to Venus Belfry, one of our prettiest although not perhaps one of our strongest series.

Beerholm Tree successfully started touring at the Coronet, Notting Hill, on Monday. During the week he has principally played *The Red Lamp* and *Trilby*. A new amphibious hunting sketch called *Tally Ho*, written by W. H. Risque, was put on the London Hippodrome stage and in its tank this week. It is a rattling good show. Last Sunday afternoon the lady who writes under the name of Edward Martin-Seymour produced three new plays before her friends at the new Lyric Club. The friends seemed to like them. Two of the new plays had very old names, *The Bridge of Sighs* and *Put Asunder*, to wit.

The World, the Flesh and the Devil is the cheering title of a new drama written by Arthur Stanley and C. Vancrossen, otherwise Forbes Dawson, and billed for production at the Surrey on Monday. The Messenger Boy finishes its long run at the Gaiety to-night, and next Saturday, if the present arrangements hold, will be succeeded by a new semi-Spanish play written by J. T. Tanner and Harry Nicholls and set to music by Ivan Caryll. In this the Gaiety's leading low comedian, the tiny Teddy Payne, will play a "tiger," who has to become a torador.

The *Kaiser Wilhelm der Grosse* arrived recently, breaking all the records and having aboard Anna Held and F. Ziegfeld, Jr., Jimmie Powers, Thomas Henry French, and Major Richard A. M. Deely, Q. M., Third Brigade, N. G. N. Y., and manager of the Hudson Opera House, the Hendrik Hudson, and the Hudson Players. I was glad to meet the Major and to hear his joyous report of the prosperity of the good old Minnion. Long may it wave!

Comedian Joseph Cawthorn, one of the drollest drolls who have sent us, has been very ill, but is now convalescent. Lorna Doone, already adapted on your side, has also been just adapted on this. A new play thereon was copyrighted yesterday at the Gaiety. There is just being issued a lovely book by Arthur Branscombe, who calls it "The Cradle of the Washingtons and Franklins." I will tell you all about it anon.

GAWAIN.

PARIS.

A Weak Play Withdrawn—Marie Laurent's Benefit—Summer Closings.

(Special Correspondence of The Mirror.)

PARIS, June 8.

An occurrence that is, I think, without precedent in the history of the Comédie-Française is the withdrawal of *Francois de Croisset's* play, *Cherubin*, from the bill, after the public dress rehearsal. I cannot recall an instance of a play having been rejected after it had advanced so far toward production. The reason for the withdrawal was, of course, that *Cherubin*, though it is said to have run well, did not have a good reception from the dress rehearsal audience. Indeed, the play was so roundly condemned by every one present that it was thought best not to offer it to the public, and after a hasty consultation of the Powers That Be at the Comédie-Française M. Charité announced that *Cherubin* would be shelved at once. An endeavor will be made to revise and improve it, after which it may be acted. But, as a matter of fact, I doubt if we shall see it again. The withdrawal must have been a severe blow to M. De Croisset, especially as it is understood his play had been highly praised by those who had read it. At the dress rehearsal, however, its weakness was only too apparent. A slight story, that might have sufficed for a one-act play, was spread over three acts, all proxy, actionless and dull. It is hard to understand how so faulty a play could have been deemed worthy of production, but that is an old and seemingly unsolvable mystery of the theatre.

The second production of the new managers of the Renaissance has turned out no better than their first venture. The new production is a *Duc de Reichstadt* melodrama, called *Pour l'Empereur*. The authors, J. de la Noë and Henry Rossi, essayed a daring task, for what drama could stand comparison with *L'Aiglon*? Certainly *Pour l'Empereur* cannot stand such comparison. Nor is it the equal of *Le Roi de Rome*, another *Reichstadt* play that was produced before *L'Aiglon*. It is in every sense an unsatisfactory effort. The construction is poor, the story is theatrial, and the dialogue and character drawing are unskillful. It is rankly Bonapartist in sentiment, and for that reason the many Imperialists in the audience on the opening night went to the extremes of enthusiasm. But even their support hardly will give *Pour l'Empereur* a long life.

One of the most successful benefits ever known in Paris was that for Marie Laurent at the Opéra on June 6. The chief feature was the appearance of Adeline Patti, who, with M. Alvarez, sang the fourth act of *Romeo and Juliet*. Among the other artists that appeared were Madame Laurent herself, Mlle. Akte, Madame Begon, and Monnet Sully—who recited a poem written for the occasion by Catulle Mendes—Coquelin cadet, and M. Vaguet. The sale of seats was very large.

Madame Laurent surely deserves the \$12,000 that was realized at the benefit. She is seventy-six years old now, and during her long connection with the profession has been ever the friend of the needy and distressed. During the Franco-Prussian War she did noble work as a nurse to the wounded soldiers that crowded the city and turned the theatres into hospitals. For her services she received, long after, the Cross of the Legion of Honor. She is the founder of an orphan asylum that has housed hundreds of little ones.

Patti, of course, had an ovation, but it was not greater than that which greeted Madame Laurent. All the volunteers received prolonged applause and the programme was an uncommonly interesting one.

Another gala event will be the professional reappearance of Sybil Sanderson, who has been secured by Albert Carré to give six performances of her former success, *Phryne*, at the Opéra Comique during the next fortnight. Miss Sanderson's popularity is so enormous that the audiences are likely to be phenomenal in size.

The Rollaw Comedy company, composed of English players, made its second production at the Athénée Saint Germain on June 4. The *Strange Adventures of Miss Brown* was the offering and was well interpreted, especially by Mr. Rollaw and May Tree.

Le Prestige at the Gymnase was a bad failure. It only ran a few nights. This week and next Charlotte Wiehe gives four performances of *L'Enfant Prodigue*, and then the Gymnase will close for the Summer. Madame Wiehe will take a vacation at her home, near

Copenhagen. The original intention was for Madame Wiehe to appear for one week only, but she has been so successful as to warrant an extension of the engagement.

An excellent revival of *Roger la Honte* has been made at the Ambigu and bids fair to have a good run.

Rejane will begin next week her tour of Great Britain, opening in Dublin June 12. During her absence from the Vaudeville Manager Porel may make a musical production. He has in view an operetta written by De Calviot and De Fiers, and composed by Claude Terrasse.

La Vienne at the Variétés is nearing the end of its successful run. Alfred Capus, who is out of town, is at work upon a new comedy for the Variétés.

The annual meeting of the Société des Artistes Dramatiques was held last Sunday, Coquelin delaying his departure for London one day in order to attend. The treasurer's report showed receipts of about \$80,000 and expenses of about \$70,000. Twenty-six pensions were granted during the year. An election was held after the reports had been read, and Coquelin was re-elected president, as were the rest of the board of officers.

At the music halls the latest sensation is Fagette, a chanteuse, who has Otero outdistanced in the matter of jewels. You may take this for what it is worth, but report has set the value of her gems at over a quarter of a million dollars. Anyway, Mlle. Fagette, who is at the Ambassadeurs, is an excellent singer and a pretty woman. Otero, by the way, has just closed at the Olympia, after a successful season in *L'Imperatrice*.

Edmond Rostand is now an Immortal, having received that honor at this week's meeting of the Academy. He got in by only a small margin, there being opposition to his election because of his comparative youth.

Sarah Bernhardt has announced her intention of giving a free performance of *L'Aiglon* at her theatre on Bastille Day, July 14. She has accepted a drama entitled *Bagdad*, by Lucie Delarue-Madrus, and will produce it next season.

Suzanne Desprez, of Antoine's company, has been engaged for the Comédie-Française, where she will make her debut in December.

The next season at the Porte Saint Martin will open with Emile Bergerat's *La Pompadour*, Jane Hading playing the title-role.

At the Opéra Comique Georges Pfeiffer's *Le Legataire Universel* is in rehearsal for production in July. Manager Carré, by the way, has accepted Arthur Coeur and Henri Caine's *La Troupe Joliceur* and will do it next season.

Lucienne Breval, who recently returned from your side, has signed with the Opéra Comique. She will be the Griselidis in the production of Massenet's new opera of that name.

The annual performances at the theatre at Orange will occur Aug. 10 and 11. The plays will be Alexis Moulins' *Cythis* and Emile Fabre's *Timon d'Athènes*.

Pour le Monde didn't last long at the Athénée, and that house is now closed for the Summer. The Vaudeville and the Antoine close to-morrow and the Palais Royal follows suit next week.

Tolstol's novel, "The Resurrection," is being dramatized by Pierre Cornille and Jacques Landau.

Gora Laparocerie, who recently married Jacques Richepin, has been engaged by M. Porel for the Vaudeville next season. One of the coming productions at the Vaudeville is that of Pierre Wolff's play, *Le Cadre*, written especially for Madame Rejane. T. S. R.

ROME.

Boito's Nero Graphically Described—Mascagni's Plans—Minor Matters.

(Special Correspondence of The Mirror.)

ROME, June 10.

This chat must be of the libretto of Boito's *Nero* and nothing else. The libretto has come out in a splendid edition and costs two dollars. Every one who can afford two dollars buys it, and every one who buys it is filled with admiration for its scenic effects, its strength of character and the beauty of its verse. I almost despair of giving you an idea of its beauties, but I'll try. The curtain rises on the Via Appia, amidst the tombs, rendered doubly dismal by the dark shadows of a black night. Occasionally dismal chants are heard, like echoes in the distance, and in the intervals of these chants all is fearfully dark and silent. Not a sign of life in all the expanse of the weird Campagna. But two men are there, one, standing like a statue, looking in the distance, and the other, Simon Mago, digging a grave between two ruins. Nero presently rushes in, pale and trembling with fright. He carries an urn in his arms. In that urn are the ashes of his mother, whom he has murdered. Since this awful deed Nero has known no peace, no rest. Wherever he goes he hears his mother's voice, and sees her spirit before him. He thinks that he will have peace of mind again when he has buried his mother's ashes. When the urn is buried Simon puts a cup of blood in his hands to sprinkle over the tomb. Nero, amid prayers and tears, begins to do this; but suddenly a woman, with serpents coiled round her, stands before him, and he, in his fright, flies from the avenging spirit, as he thinks it.

But it is no spirit. It is a living woman—Asteria, who is madly in love with Nero, and follows him secretly wherever he goes. Simon unveils the woman, sees that she is beautiful, and intends to use her for his own ends, in his evil works with Nero. He leaves her fainting on the newly made tomb.

The sun is beginning to rise, and gradually we see the distant hills appear and the ruins on the Campagna, with the aqueducts, that look like ribbons on the opal sky.

A young Christian girl comes on and, kneeling, recites a prayer of the new creed. Asteria hears her and questions her on her new faith, which, alas, is not hers. Asteria's god is Nero.

Rubria, the Christian girl, is betrothed to Favvel, also a Christian. Simon Mago appears before them and asks the secret of Christian miracles. But they have no time to answer, for Nero is coming, with all his court, his musicians and dancers. He himself appears on a litter, carried on the shoulders of six Ethiopian slaves. The sun from the Alban hills adds splendor upon the already splendid scene, and the people fall before Nero, crying, "Ave Caesar!"

The second act passes in Simon Mago's temple. Nothing is here omitted of the rites of those pagan days. The people are praying before a bronze statue, and are offering gold and silver at its shrine (just as they do to-day). Simon appears, clad in gold, with a bronze head over his own and a cup of blood in his hands. With this and his bronze head he per-

forms miracles before the kneeling multitude, while a chorus of priests laugh and sing to themselves—"no, not without laughing can the augurs look each other in the face!" Nero, still in search of peace, appears after the people have left. Simon takes him to the high altar, then leaves him. On the altar stands the goddess Nero is to consult. The goddess is Asteria. Nero recognizes her, but still thinks it is his mother's ghost, and he takes off all his jewels to pacify her. "Peace!" he cries. Do not blind me! I adore you! I kiss your altar, oh, pale goddess of death!" Then he looks at Asteria, sees that she is beautiful, and no longer adores her as a goddess, but loves her with all the carnal love of his evil nature. "Come down! Come down!" he cries, in passionate song. "Come into my arms, like a star from heaven! Goddess, I adore you! Woman, I love you! You shall be mine. See, I am at your feet, dying for a touch of your lips. Kiss me, and let the kiss be long, that I may die whilst you are kissing me!" And Asteria falls, with a cry of long desire, into his arms. But Simon Mago bursts upon them, separates them, and sends Asteria to be thrown to the serpents.

The third act is among the Christians, and is of little dramatic effect, though the duet between Rubria and Favvel is a masterpiece of melody and harmony combined.

The fourth act is in the circus, and Simon Mago, whom Nero has condemned to fly from a tower, sets fire to the circus to save himself. This begins the burning of Rome. The stage is covered with dead bodies, and Favvel searches for Rubria. He finds her. She is not dead. She opens her eyes and smiles on him. Here again we have a lovely duet between the unfortunate Christian lovers. Then Rubria dies, smiling on Favvel to the last.

The last act is almost Shakespearean in dramatic treatment. We are in Nero's own theatre. The stage is covered with the remains of a banquet; drunken men lie on the ground. Without, Rome is still burning. Nero is reciting the tragedy of *Orestes*, who killed Clytemnestra. And did not he, Nero, murder Agrippina, his mother?

He remembers this, and then, instead of repeating *Orestes's* words, he relates his own crime, with Agrippina—as he thinks—rising before him!

In vain his friends try to pacify him with applause, wreaths and flowers. He throws off his mask and robes, and trends the stage in mad and remorseful rage. All his friends run away from him in fear. But he is not left alone. Asteria comes to him and a terrible duet is sung by the two. She comes to claim his promised embrace—after which she kills herself and dies with his lips on hers.

When Asteria dies the stage is filled with the spirits of all those whom Nero has killed, and a terrible vision of the apocalypse appears in the background, with trumpets and voices, shouting: "Down with Babylon," etc. Spectres arise from all sides, under the ground, and curse him. The arches of the building fall, and in the fire of Rome Christians are seen burning like torches. Nero tries to fly; the spectres surround him and hurl aim to the ground, while, above all, is heard his mother's curse, amid the thunder which ends this extraordinary opera.

Arrigo Boito was born in Padua in 1842 and studied music in the Milan Conservatory. In 1862 he wrote the words of the "Hymn of Nations," which Verdi put to music, for the London Exhibition. In 1866, he fought for Italy with Garibaldi. Two years later his *Meisiole* was given at La Scala, Milan. At first this opera found as much opposition as applause, but he continued to lead the orchestra as calmly as if he had had nothing to do with the opera. He was not afraid of the ultimate success of his work, and time has proved that his confidence was not more self-confidence. In 1875 *Meisiole* was proclaimed one of the operas of the day, and this it has since been proclaimed whenever and wherever it has been given. Already in 1869 he was thinking of *Nero*, and it was even announced in one of the papers of the time.

Boito is one of the few composers who is never contented with himself. His aim is perfection, and not even his nearest friends can tell you how often he has written and rewritten *Nero*, destroying whole acts at a time, and then resting himself by writing poetry and opera libretti for his friends, especially for Verdi, for whom he wrote *Othello* and *Falstaff*. Boito has a great dislike to speak of himself or of his works to any one, and he cannot even tolerate the public between him and his work. But this time he will have to submit, for his libretto is now in the hands of the public, and the music is to follow early next season.

It has been said that either Puccini or Mascagni intended to write an opera on Marie Antoinette, but both deny this. Mascagni is not even decided whether he will put *Vistilia* to music or not. His wife does not wish him to put it to music. He seems, therefore, more disposed to put Sardou's *Hatred* to music. Meanwhile he is resting, though he is in Rome now directing certain musical festivals which are being given in honor of the birth of the Princess Yolanda of Savoy. I understand that he will shortly go to America with an Italian orchestra, which will include some members of the Rossini Lyceum, of Pesaro, of which Mascagni is director, and whom he thinks to be equal to any musicians in Europe.

Tina di Lorenzo is here and is playing Rostand's *La Samaritaine*. She looks very lovely in it, but the play is scarcely suited for the stage, though it reads beautifully. Marco Praga has written *Odina* for her, a play which should suit her to the proverbial "T." Traversi's *Intellectual Women* is a satire on learned women, whom he advises to abandon literature and stick to the "spindle" instead. Giacosa is writing a comedy, which is to be given in Naples very shortly. Other minor novelties are *The Watch Dog*, *With All My Soul*, *Faith*, *The Pirate*, *Proofs*, *The Right to Kill*, and *The Last moments of Leopardi*, all of which are more or less mediocre and uninteresting. S. F. Q. R.

CUES.

Open air performances of *Virginius* and *Richelieu* will be given at Columbus, O., July 11, 12.

Louise Everts made her professional debut at the Park Theatre, Philadelphia, June 18, as Lucy in *The Dairy Farm*.

Manager George A. Blumenthal will give a professional matinee at the American Theatre July 2. Julia Gifford will be seen as *Santuzza* in *Cavalleria Rusticana*, supported by the American Rose Garden Opera company.

Charles W. Torris is in charge of the play department of Bennett's Dramatic Exchange, Chicago.

The reported illness of Christine Nilsson is denied.

John Turtan, leading juvenile, Minnion.

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W. A. BRADY'S SORROWS OF SATAN—It is in no sense derogatory to other members of the cast to say that easily first among last night's players was Miss Plymouth Rea, who played so successfully the part of the young American girl. Brimful of life, ready of wit and sane and healthy in body, mind and heart, Miss Rea's beauty, vivacity and womanly charm, made even more womanly by Western frankness, captivated the audience the moment she appeared. To hear Miss Rea say "Yes, that's true, but hardly original!" in reply to the duke's insipid conventionalities, was of itself worth the price of admission. —*New Orleans Times-Democrat, Oct. 8, 1900.*

DISENGAGED.*Address Mirror.***DAISY LOVERING****ACADEMY, MILWAUKEE,****in UNDER TWO FLAGS.**

Notes—The performance last night was essentially a triumph for Miss Daisy Lovering, the Cigarette of the production. She entered into the spirit of the role with charming abandon, but at no time did she exaggerate the role of the character. Her conception of the role is entirely original; it is not copied. It is a creation of her own, and it is a faithful portrait of the character as drawn by Ouida. In the stronger scenes she imparts to her lines a deft touch that makes itself particularly effective.

Whimsies—This is Daisy Lovering's week at the Academy of Music. In the role of Cigarette, in Under Two Flags, this little actress has herself fitted with a part admirably suited to her capabilities. She made her first appearance in it last evening. Her efforts were crowned with success, for she made an undeniable hit.

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John W. Bankson, as "Dante Ste," deserves more praise than can be given him this morning. He had the part of a negro servant, and made it the most artistic bit of character acting after Mr. Bankson himself, and left it in memory as the part of the leading man.—*Gate City*, *Rocked*, *Acad.*, Feb. 27, 1901.

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